the santa clara valley

Sun Magazine

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1978

MONACO·MONTE-CARLO

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people talking

Mission style is right for Chavez

By MARY LESTER

WHEN CESAR CHAVEZ builds his international United Farm Workers headquarters, he intends to have it in mission style and mentions that he will feature in a prominent place one of the three paintings now in his office — that of the Mission San Juan Bautista. It happens to be a work of The Villages' **Betty Farrell**, a well-known artist in her own right but recognized by others as the wife of columnist, **Harry Farrell**...

The ebullient **Marj Horn**, who just about everyone got to meet personally or via phone while she was doing volunteer p.r. for the Bicentennial Tapestry in Talent Festival, has decided to put her own talents to work for actual coin of the realm and therefore is now booker and publiscist of California Speakers' Bureau. It's the only lecture bureau in the greater San Jose phone book and, according to Marj, "I'm no agent for speakers." The bureau, originally set up by **Mary Turula** two or so years ago, arranges the entire year's lecture and seminar program for organizations and businesses. Marj, now up to her neck in brochures, still finds time to give her throaty laugh and delightedly explain she's had calls from all over the East. Oh well, chalk this up as another fulfilling and hopefully, rewarding, business adventure for our Marj...

MORT AND ELAINE, owners of the Suburban Newspaper chain of 12 weeklies that range from Los Altos Town Crier to Mountain View Sun to San Jose Suns to Saratoga News, etc., will launch, come Feb. 1, a tabloid magazine exclusively for apartment dwellers. Loaded with double A's — ads and articles, like in columns — SUN LIVING's initial circulation will be 30,000 apartment units in vicinities of Palo Alto to Sunnyvale. Anyway, you can also read all about Mort Levine in the January issue of New West...

For those who keep up with the lives of their favorite soccer players, here is the latest on two Earthquakes: **Paul Child** and his wife **Jacquie** have just christened their new daughter, **Krista Angelique**. Their son, **Eduard**, at four, is now kicking his own small-sized soccer ball. By this edition, too, **Buzz Demling** and his wife, **B.J.**, could be caring for what the stork handed out. They've been anxiously waiting since early January for the new arrival, be it boy or girl. It's an equal opportunity world, the newborn will be told; but if it's a boy, B.J. still expects friends to give gifts with blue coloring and for a girl — pink. So be it. And congratulations...

Elizabeth Carmichael, chairwoman for the affair, has put out the reminder that the County Women's Club of Campbell will have a fashion show called Heart's Desire, Feb. 6, at the Congregational Church on Campbell Ave. At 1 p.m., it's to be dessert only, with most the time being taken up oggling **Lorraine Gerin's** showing of dresses, gowns, pantsuits from Saratoga Originals. If all 200 tickets haven't been taken for this pre-Valentine party, they'll be at the door waiting for the likes of you and you and you...

Over at O'Connor Hospital, the line-up of visitors since word got around that Bunyon-size **Sam Della Maggiore**, former Santa Clara County Supervisor, is a patient and might be there awhile. The bad day for Sam all started at home when he insisted on climbing an aluminum ladder which might be o.k. for feather weights, but Sam? Anyway, Sam fell off the ladder, did a superb job of breaking a bone or so in his leg-hip section and now is being mended. And, while recuperating, he's not thinking of ladders...

JULIE NIXON, THE Short Course Coordinator at De Anza College, by this time is used to corny questions as well as pointed ones about her name being the same as, you know, the daughter of what ex-president. To top it all, though, Julie's husband, **John**, a professor in the School of Education at Stanford, has a step-mother called Pat. How about that?...

It's a serious matter for certain slingers when they attend the Feb. 18 Duncan Yo Yo Championship over at Frontier Village. After all, it's not every day you can professionally throw those yo yos every which way and maybe win a prize instead of having someone shout: "Hey, why don't you act your age!" Also, at Frontier Village, there was a celebration the other day for stagecoach driver **Paul Stope** who just turned 80 and if he had been in the right place at the right time in the West, he might well have been driving one of those stages when they were for real-real...

When a ring was handed to the winner of the latest Paul Masson Champagne Marathon, Cupertino Councilman **Dan O'Keefe** got almost as much a thrill as the recipient for he sports the first ring remembering the marathon. Given to Dan in recognition of his founding the PM games, it's gold with a ruby and a diamond on top. Put out by Josten's, considered the greatest sports' ring manufacturer in the world, the ring is similar to that worn by World Series and Super Bowl winners. Even Babe Ruth had one and those are some reasons for Dan so proudly wearing his...

SARATOGA'S JOYCE FOSTER is one employee who believes in letting the world know who she works for as witness: she just received her license plate spelling in big letters — BUFF-PED. Joyce, an RN, is a medical service representative for 3M subsidiary, Riker Laboratories, Inc. and one of their very special products is, you guessed it: Buf-Peds...

Presenting: our new look

Like our new look?

We hope you're enjoying our new cover and headline design, making their first appearance in this issue. In an effort to give our readers a livelier looking, more inviting magazine, we've made some graphic innovations.

And how about our new features?

We've expanded our columns and features starting with this issue of the SUN Magazine. A special weekly feature will be the "Courses by Newspaper" series on Popular Culture, an entertaining look at the media, music, and social trends of our decade. We think you'll enjoy reading the series and also like the chance offered to get college credit for it, too.

Other features which you'll be seeing this week and in coming weeks are a rock music column, a sports column and a fashion column. (All columns will appear as often as our space allows.) Our travel writer will bring you tips on 'Getaways' in California and the West Coast, in her new column. And good cooks from all over the valley will share their time-saving recipes in the new feature, 'The Jiffy Gourmet,' a column open to all our readers. (For details on how you can be the featured cook of the week, see the column in this issue.)

We'll also be surveying our readers soon to see what your special interests are, and whether you like all the columns and features we're offering.

Got an idea for us? We LOVE letters. Tell the SUN Magazine editor what you like or dislike. Send your comments to: Kate Wakerly, P.O. Box 368, Cupertino, Ca. 95014.

affairs of state

Brown trying to get liberals off his back

By FRED W. KLINE
Capitol News Service

THE APPOINTMENT of radical liberal Tom Hayden to a California delegation to the White House Conference on Balanced National Growth and Economic Development must be viewed as an effort by Gov. Edmund G. Brown Jr. to get a carping critic off his back.

Hayden, former student radical and candidate for the U.S. Senate, has been openly critical of Brown, accusing the governor of selling out his liberal beliefs and turning more to the right to assuage criticism from business and labor particularly.

Brown spent the first two years of his administration favoring the wants and needs of the ultra-liberal political school of thought.

Thus we have seen his administration support the Coastal Conservation Act and the Agriculture Labor Relations Act, after earlier helping to bring about the Fair Political Practices Commission, which has developed into another sort of regulatory bureaucratic monster.

DURING THOSE first two years, the governor was preaching his "era of limits" philosophy, adopting a virtual "no-growth" stance for California's business and industry, expressing beliefs that "small is beautiful."

But we also viewed a sagging economy, high unemployment, and a dismal business climate. Pressure from organized labor and business leaders alike grew.

So as the 1978 election year grows closer, Brown is beginning to pay more attention to his critics. In his State of the State message given recently, there was no more talk of an "era of limits." His tone was optimistic for business and economic growth.

BUT BROWN knows the ultra-liberals are not about to abandon him. The Republicans, it is understood, are not likely to nominate a candidate that would appeal to that segment of voters, at least in this century.

But Hayden's cricisms have been somewhat unnerving. And so the governor has found him a political appointment.

This action is mostly symbolic, but the message is clear. Brown has not abandoned the liberal-radical philosophy that spawned him. It is, after all, an election year.

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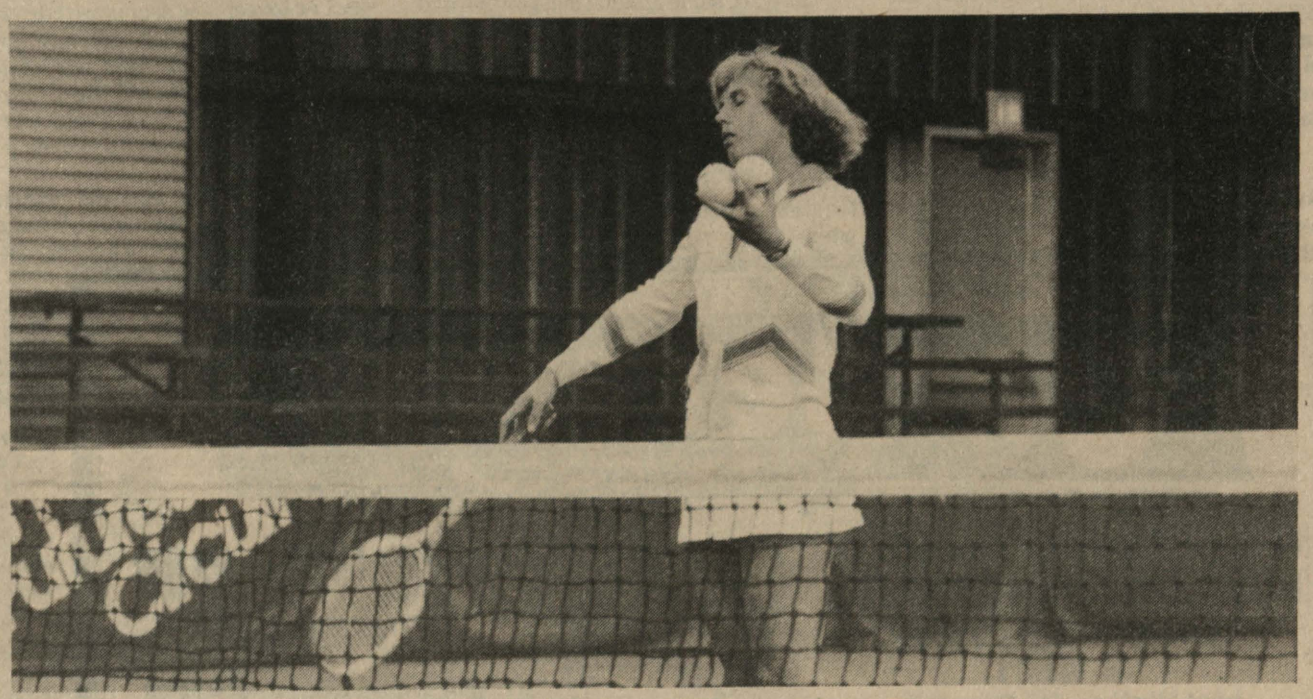
personality profile

Ex-foreign exchange student to San Jose now makes rounds on pro tennis circuit

By CHERYL DOWNEY-LASKOWITZ



IRIS RIEDEL starts to warm up before her match with Diane Desfor in the Northern California Avon Futures. She lost the match in two straight sets.
(Photography by Ray Downey-Laskowitz)

HOW DOES A five-foot six inch blonde grow from a high school student with some interest in sports to a professional tennis player who earned $40,000 last year?

Well, Iris Riedel was born in Sao Paulo, Brazil of German parents and spent a school year in San Jose as a foreign exchange student at the just-built Silver Creek High School. But that visit as a high school sophomore was not to be her last to the United States.

Riedel was in the Bay Area recently, playing in the Avon Futures Tennis Circuit, the qualifier for the Virginia Slims Circuit. She has played a handful of U.S. tournaments since she became a tennis professional four years ago, including the prestigious Virginia Slims in 1976.

She has only been really interested in tennis for about six years and it was only four years ago that "I really started taking it more seriously," Riedel explained. She moved from Brazil, where there were literally no opportunities for professional tennis, to West Germany where there were many.

AND THEN, "It just happened. I knew I could improve my game by playing in tournaments and I wanted to travel." She turned pro in 1974 and by 1976 was ranked #2 among West German tennis players and #31 in the world, which qualified her for the Slims.

In other tournaments, she was a semi-finalist in 1975 and a quarter-finalist in 1976 in the German national tournament; a quarter-finalist in 1975 and a semi-finalist in 1976 in the U.S. Clay Court competition; a quarter-finalist in the MediQuick competition in New York in 1975; a finalist in the Egyptian competition in Cairo in 1975; and a member of the German team that made it through the quarter-finals in the Federation Cup in 1975 and 1976.

However, Riedel admitted her tennis game was in a slump right now. "I'm having a hard time with my game," she said. In 1977, she went down to #5 in West Germany and didn't play well enough in Europe this year to get her right into the Virginia Slims Circuit. Yet, like any player in the Avon Futures, she has the chance to move up to the Slims at any time, if she plays well enough.

Although she lost her first singles game and her doubles match with partner Lesley Hunt at the Northern California Futures in San Carlos, Riedel still has ten other cities of the circuit to try to qualify for a spot in the Virginia Slims.

HER FUTURE plans depend a lot on how her game goes. If Riedel can find a coach here in the United States, she may quit the Avon Futures to train for upcoming European tournaments which, to someone who lives in Europe, are more important.

Yet, no matter whether her game improves or stays in a slump, tennis is important to Riedel.

She chose the uncertain career as a professional tennis player because "I enjoy traveling, getting to know different people from different countries and especially, I like the game."

That is one reason her bubbly personality lets her bounce back from defeat. An hour after losing her first match in San Carlos to Diane Desfor from Long Beach City College, Riedel was laughing and joking about it in the women's locker room.

Of course, "It does hurt you a little deep down," Riedel admitted later, but that's all part of being a pro.

DESPITE THE UPS and downs of tournament play, Riedel enjoys her visits to the United States. And although seven years have passed since her San Jose stay with fellow students Colette (Walker) Mink's family, 23-year-old Riedel remembers it well.

"I LEARNED the language much better," Riedel commented in English which verified her statement. "I got a different life experience than I had at home."

That first stay in America taught her to fend for herself, she said. For a foreigner in a strange culture, it was also her first experience with the friendliness of Americans.

"They (Americans) are so friendly to everyone," Riedel marveled. People of other countries are friendly, said the tennis player who has traveled a lot in the past four years, "but not as friendly as Americans."

And she is having the same experience with the present tennis circuit. Since she stays with a different family at each of the 12 stops of the Avon Futures, "I've gotten so many good friends here," Riedel said gratefully.

REGARDLESS of whether her pro career goes up or down, Riedel said she'll stay involved in tennis in some way. It's too important for her to abandon, so she may eventually go into another aspect, especially when she slows down the hectic tournament pace to have some personal life, maybe even a family.

But for now, she's headed for the rest of the Avon Futures with high hopes and a determination to do her best. Since Iris Riedel gets a lot more than money and fame from tennis, she'll leave America with fond memories of friends, however the tournament turns out.

getaways

Beautiful Yosemite offers year-round fun

By LARI NEWBURY, CTC

SKIING, ICE SKATING, hiking, bicycling, horseback riding and beautiful scenery.

Sound like one of those resorts that are packed with activities and people and you feel guilty if you aren't busy every minute?

No, those are some of the activities available at California's own Yosemite Valley, summer and winter.

For a great scenic destination that isn't that far away, Yosemite Valley is a must, even if only for a weekend.

The most direct route from this area is via Merced through the Merced gateway, Highway 140. A modest entry fee gets you into this beautiful national park.

Driving time to Yosemite is approximately four hours from Santa Clara Valley, depending upon the time of the year. It is an easy trip to leave early Saturday morning, spend the day and night in Yosemite and return Sunday afternoon.

A national park information center at Yosemite Village gives year-round information on the history of the valley and things to do and see.

YOSEMITE OFFERS a wonderful vacation choice because you can do as much or as little as you want. The scenery is just as amiable to lazy enjoyment as it is to some of the activities already mentioned. Glacier Point, El Capitan, Half Dome and the numerous waterfalls are some of the most beautiful sights in California.

During the snow season, skiing is accessible at Badger Pass for beginner and intermediate skiiers. The rising popularity of cross country skiing on conducted tours is also available.

In the spring, there are many spots to picnic, hike and bicycle on the floor of the valley.

pet forum

Moving can be traumatic for pets, too

By SUANN HOSIE, D.V.M.

Q: We have a 5-year-old male cat whose name is Hamish. Since it will be necessary for us to move twice in a year, I'd welcome suggestions as to how we can help him adjust to the moves and the new residences. I'm concerned because he is very territorial and rather fearful. Also, he is accustomed to spending part of each day out in our yard.

s.s.

a: I'm presuming that in the past you haven't had to move so often and that your five-year-old hasn't yet had to through the moving experience. If your letter had contained examples of his past reactions to the move it would have helped me make specific suggestions.

Here are some general hints for nomadic families with a feline: Tranquilizers are often helpful. Ask for a prescription from your veterinarian. Begin two or three days before the move — your houses will be in a turmoil and Hamish will sense that something is in the works. He should be tranquilized during the trip to the new location — then for a couple of days more while in the new house. I'm not talking about heavy tranquilization, just the bare minimum to give him an indifferent attitude to stressful happenings.

Keep him inside the new house for a week or longer if he seems withdrawn. Let him out for a short time each day, but keep your eye on him. Let him out while he's still hungry and reward him with food when he comes in. Take along a favorite chair of his or other furniture even if it's in sad shape.

Q: There used to be a pet cemetery in Los Altos, but not any more. I remember the bodies were moved to another location. Do you know where? Where can I get information on pet cemeteries — where they are located, cost of burials, tombstones, caskets, etc.?

A: The remains of the animals buried at Foothill Cemetery in Los Altos were removed by Bubbling Well Pet Memorial Park on Atlas Peak Road in Napa. You could contact them at (707) 255-3456. They and some other Bay Area pet cemeteries belong to the National Association of Pet Cemeteries, 27 West 150 North Ave., West Chicago, Ill., 60185. This organization will give you the information you need.

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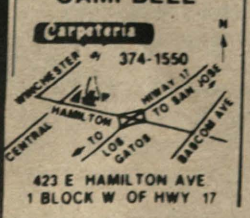

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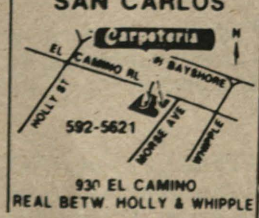

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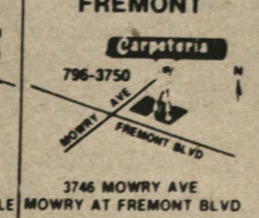

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motor talk

By FRED W. KLINE
Capitol News Service

THE AUTOMOTIVE marketplace is becoming more and more crowded with substances and gadgets promising greater gas mileage and long engine life. Most fail to deliver what they promise, with the shining exception of better grade motor oils. The better lubricated your engine is, the better and longer it will run . . . and yes, there will be better mileage.

There are many abbreviations found on the top of oil cans and we have seldom seen any with an explanation of the grading system. Here's a guide to those abbreviations and what they mean:

Service SE — is the highest classification for passenger cars. It is recommended for all cars built since 1972. Compared with lower grades, it has greater protection against the contamination of oil oxidation, corrosion and high temperature deposits (an important factor in emission-controlled engines which run much hotter).

Service SD — is the second highest classification. It is recommended for 1968-71 models. Compared with lower grades it provides more protection against high and low temperature engine deposits, wear, rust and corrosion.

SERVICE SC — used to be designated MS. It was introduced for the 1964-67 auto engine needs. It passes all specifications for the lower grades and was the best of its kind, back when. It does contain additives for some control of high and low temperature deposits, rust and corrosion as well as some anti-wear additives.

Service SB — used to be designated ML-MM, and is a minimum quality oil. It's generally found in those big 2 to 5 gallon containers. It has additives to retard bearing corrosion, oil oxidation and corrosion. It is really adequate only for cars built through the 1950s.

Service SA — is the lowest classification and carries no performance standards. You can make your own judgement on what cars should be using it.

While several different brands of oil may carry the same classification, it doesn't mean that they are exactly the same. Reputable refiners far exceed the specs; and the effect on your engine is much more positive. Bargain oil seldom is any kind of a bargain.

INSURANCE industry and law enforcement agencies are trying to get a movement going to require auto salvage yards to return the VIN (vehicle identification number) plates off wrecked cars, according to the current issue of Motor Magazine. Why? The easiest way of obtaining false identification for a stolen car is to buy a wreck, including the VIN and put that plate on the stolen vehicle. If the plate had to be turned in when the car was scrapped, it would end this racket.

WHEN YOU mount extra lights, like fog lights, on the front of your car there is a simple way to protect the wires that pass through the grill from chafing due to vibration. At every spot where the wire touches the grill or the bumper, wrap some electrical tape around the wire.

What manner of mirror?

POPULAR CULTURE
COURSES BY NEWSPAPER

By DAVID MANNING WHITE

Editor's Note: This is the first in a series of 15 articles exploring "Popular Culture: Mirror of American Life." In this introductory article, David Manning White, Professor of Mass Communications at Virginia Commonwealth University, discusses the scope and nature of American popular culture, which he sees as a mirror of the way most of us spend our leisure hours. This series was written for "Courses by Newspaper," a program developed by University Extension, University of California, San Diego, and funded by a grant from the National Endowment for the Humanities.

WALT WHITMAN intuitively understood what popular culture was all about many decades before sociologists began to use this all-encompassing term.

As Whitman put it, "I hear America singing; its varied carols I hear." All around us we hear, see, touch, wear, and taste the varied carols of our own indigenous popular culture.

It's Arthur Fiedler, smiling as the sales of his albums with the Boston Pops passed the 50 million mark, while quoting the composer Rossini that "all music is good except the boring kind."

It's Dagwood and Blondie Bumstead, L'il Abner and Mammy Yokum, and good ol' Charlie Brown and Snoopy.

It's 750,000 of us who waited in line three to four hours to see the art treasures of King Tut's tomb at Washington's National Gallery.

It's the Reader's Digest for the 40 million readers who thrive on its apple-pie wholesomeness; it's also Hustler and Penthouse for the millions of voyeurs who thrive on a peek over the transom of the primal scene.

IT'S MUHAMMAD Ali proclaiming, "This is Joe Namath's country, but my world."

It's McDonald's where they do it all for you and gross about $3 billion a year. Viva Big Mac!

It's six out of every 10 Americans watching "Roots" for eight consecutive nights, eclipsing the television audience that previously made the movie "Gone With the Wind" the leader in spectator events.

It's John Wayne's face waiting for a sculptor to find another Mount Rushmore to immortalize him for succeeding generations of Americans.

It's the Texaco Oil Company sponsoring the broadcasts of operas from the Met for 38 consecutive years during which Verdi, Puccini, Wagner, and Mozart were heard by more than a billion listeners.

A composite picture

EVERY SOCIETY, of course, from earliest civilizations on, has been typified by its arts, the way its people dressed, the foods they prepared, its music, its religions — a composite picture that can be defined as that society's culture.

And what of American society today?

It is characterized by a popular culture so pervasive that Americans spend at least one-third of the total hours of their lives as willing participants in it.

Our popular culture, which started in the 19th Century, came to a peak during the 20th Century with the rapid decline of the work week. Whereas our great-grandfathers put in a 72-hour week in 1900, by the 1970s we, their progeny, worked about half that amount.

Some Americans, a relatively small number, have chosen to fill their leisure with the "high culture" in arts and literary fare that has traditionally attracted the wealthiest or best educated elements of society.

BUT MOST Americans pursue their leisure in terms of mass entertainment.

And it is mass entertainment — entertainment produced for a mass audience — that is a major factor in distinguishing modern popular culture from other, earlier forms of folk culture.

Mass entertainment itself was made possible by the technological innovations of the 19th and 20th centuries. Newspapers achieved a key role soon after the 1830s, when improvements in the printing process and increased literacy made the flamboyant "penny press" so pervasive. Motion pictures followed at the turn of this century, radio shortly thereafter, and finally, that most pervasive of all popular culture institutions, television.

The mass media

TODAY WE, as a nation, spend more than 600 billion hours each year just with the mass media of television, radio, newspapers and magazines, motion pictures, and phonograph records and tapes. These media are the instruments through which most of our popular culture is disseminated.

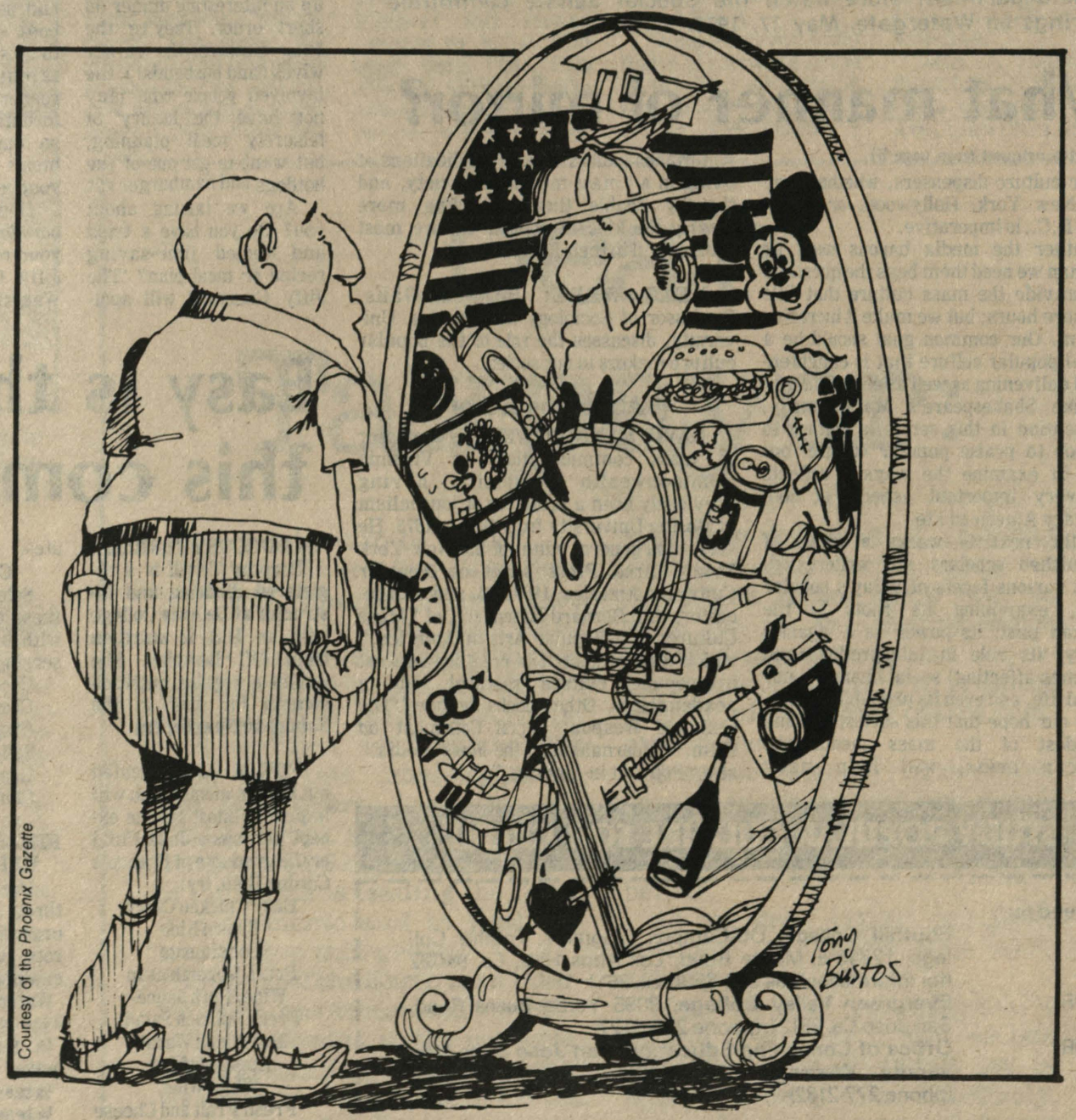
During those 60 hours every week of the year when we are at "leisure," the mass media are competing ferociously for our eyes and ears, to inform, persuade, but mainly to entertain us.

Because of the universality of popular culture, most of us feel that we know the media-made celebrities much better than our next door neighbors.

WHEN AN ELVIS Presley or a Bing Crosby dies, there is sadness felt by 100 million people, each of whom had his or her version of Elvis or Bing reinforced hundreds or thousands of times by movies, records, radio, and television.

Advertisers spend more than $35 billion a year in these media, bombarding each of us with 1,500 messages a day to tell us what to eat and wear, and how to get rid of the nagging headaches that the "outside" world gives us.

It is a huge complex of industries that provides our popular culture, and if it is a costly business, we apparently are willing to pay the price. It is a very profitable enterprise for the media moguls who can best grasp what the public wants.



"Our Collective dreams, anxieties, and indeed our sheer existence have fashioned the mirror."

Our lives reflected

IMAGINE A MIRROR so vast and extensive that it reflects what most of us Americans are reading, listening to, or looking at when we are not totally involved in our daily jobs or sleeping. Ten times as many of us could identify Archie Bunker as Chief Justice Burger or Secretary of State Vance, and who couldn't describe Dick Tracy or Tarzan? Each day we Americans are molding the elements of popular culture into our lives.

Popular culture, then, is the continuous process that mirrors the manner in which most Americans spend perhaps the greatest segment of their lives. A mirror, by its very nature, usually gives a realistic picture of what appears before it, but there are some mirrors that distort and some that focus on our grotesqueness.

If the image of ourselves is less than the idealized picture we might wish to see, we should not blame the mirror. Our collective dreams, anxieties, and indeed our sheer existence have fashioned the mirror. Perhaps the mirror only reflects the masks and the myths we want to believe about ourselves. We are the mirror; the mirror is us.

SINCE WE ARE investing a total of about 25 years of our lives in our "leisure" hours, we cannot afford to be complacent about the quality of our popular culture. Therefore, a continual, constructive feedback between the culture-consumers, as Alvin Toffler has termed us, and the

(Continued on page 6)

CUSTOMERS AND employees in the television section of a New York department store watch the Special Senate Committee hearings on Watergate, May 17, 1973.

What manner of mirror?

(Continued from page 5)

popular culture dispensers, whether they be in New York, Hollywood, or Washington, D.C., is imperative.

Whether the media barons need us more than we need them begs the question. They provide the mass culture that fills our leisure hours; but we make it lucrative for them. Our common goal should be a national popular culture that is enlightening and enlivening as well as entertaining.

Unlike Shakespeare's Mark Antony, our intention in this series is neither to bury nor to praise popular culture, but rather to examine the ways it reflects some very important aspects of contemporary American life.

In the next 14 weeks a group of distinguished scholars and writers will discuss various facets of today's popular culture, examining its roots in the American past, its power as a gigantic industry, its role in interpreting (and sometimes affecting) social change in our national life, and even its probable future.

It is our hope that this series, utilizing the oldest of the mass media, the American press, will help many Americans understand the implications of living in a "mass-mediated" society, and thereby enable them to define more clearly the kind of popular culture most meaningful to their lives.

NEXT WEEK: Herbert Gans, Professor of Sociology at Columbia University, discusses the role of the popular culture makers in our society.

About the author

DAVID MANNING WHITE is professor of mass communications at Virginia Commonwealth University, having previously been a professor of journalism at Boston University from 1949 to 1975. He served as general editor of the New York Times' Arno Press series on Popular Culture in America, 1800-1925, and was co-editor, with Bernard Rosenberg, of "Mass Culture: The Popular Arts in America," which was influential in creating interest in popular culture research among academicians. Other books include "The Celluloid Weapon: Social Comment on Film," "Journalism in the Mass Media," and "Pop Cult in America."

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Music students present festival

Student performers of teachers of the Santa Clara County Branch Music Teachers' Association will present a Winter Festival at De Anza College, in room A-11 on Friday, Feb. 10 at 8 p.m. Students of piano, violin, viola, cello, guitar, and voice will participate.

the jiffy gourmet

Share a recipe and win a prize

THE SEARCH IS ON for the valley's cleverest cooks — the people who can whip up an interesting dinner on short order. They're the busy mothers, the career wives (and husbands!), the involved people who may not have the luxury of leisurely meal planning, but want to get out of the hotdogs and hamburger rut.

Are we talking about you? Do you have a tried and tested time-saving recipe or meal plan? 'The Jiffy Gourmet' will spotlight a different cook each week. We'll print your column, with your byline, and send you a nice gift book as our way of saying thanks for sharing your talents with all our readers. It will be a good forum for getting new ideas on quick and interesting meals — a chance to add to your recipe collection.

How can you become our featured cook? Send your recipe or recipes to: Jiffy Gourmet, c/o Kate Wakerly, Suburban Newspapers, P.O. Box 368, Cupertino, Ca. 95014.

Columns should be typed, double spaced, and limited to about two pages. Include a little information about yourself on a separate sheet of paper, so we can introduce you to our readers. We'll let you know if your column is accepted.

A special tip of the chef's hat goes to Margo Landrum, who came up with the name for this column. Thanks, Margo!

Easy is the key to this complete menu

By DOROTHY TERRILL

Dorothy Terrill is a registered dietician and instructor at De Anza College with an M.S. in nutrition from UC Berkeley. She writes a regular nutrition column for most of the Suburban Newspapers.

FOR A sophisticated but simple menu which will impress almost anyone except perhaps a Julia Child or the graduate of France's Cordon Bleu, try:

Easy Chicken Curry
Brown Rice
Condiments
Fresh Vegetables in Wine/Herb Sauce
Fresh Spinach Salad
Hot Whole Wheat Apple Muffins
White Wine
Fresh Fruit and Cheese Tray
Coffee

The recipes to whip this together:

EASY CHICKEN CURRY
(serves 2 to 3 — double it for guests)

1 can cream of chicken soup
¼ cup milk
1 teaspoon curry powder
1 cup (or more as desired) cut up cooked chicken (Chicken can be cooked in advance or use 1 5 ounce can of chicken.)

Heat soup, milk and curry powder to a boil. Add chicken and serve over cooked rive. (Remember brown rice takes about 45 minutes to cook. If you are in a hurry, you might want to use white enriched rice — cooks in about 15 minutes.)

CONDIMENTS:

Select at least four of these and serve on a tray with dividers or in separate serving dishes:

Coconut
Chopped green pepper
Chopped green onions
Salted peanuts
Grated hard cooked egg
Chutney

FRESH VEGETABLES IN HERB/WINE SAUCE

Use a mixture of any three fresh vegetables: broccoli, green beans, carrots, zucchini, onion slices, cauliflower.
Water
2 tablespoons white wine
⅛ teaspoon dried basil leaves
⅛ teaspoon marjoram
¼ teaspoon garlic salt

Put cleaned and bite size vegetable pieces in pot with ¼ cup water. Bring to a boil, add wine and seasonings. Cook for five to eight minutes. Don't overcook! Serve the vegetables crisp and bright colored rather than mushy and darkened in color from overcooking.

FRESH SPINACH SALAD

Fresh spinach
1 hard cooked egg
½ cup prepared croutons
Prepared oil/vinegar dressing

Clean spinach thoroughly and break up enough in a bowl for desired amount. (Spinach can be washed the night before or in morning and put in a plastic bag.)

Just before serving: Chop egg and add that and croutons to spinach. Add dressing and toss.

WHOLE WHEAT APPLE MUFFINS

Make regular muffins from any recipe book or a mix. Add two grated apples and one teasppon cinnamon for a dozen muffins. The apples make the muffins moister and sweeter.

This menu is quick and the recipes are easy to prepare. There are several preparations that can be done in advance:

Curry: If fresh chicken is used, it should be cooked, removed from bone, and cut up.

Condiments: Chop green pepper and onions the night before and store in plastic bag. Cook the egg.

Fresh vegetables: Wash the night before or in the morning and store in a plastic bag.

Salad: Clean spinach and store in plastic bag. Cook egg.

Muffins: If making from a recipe, dry ingredients can be measured into a bowl and covered.

This menu should take only about one-half hour (45 minutes if brown rice is used) to prepare at the end of the day. It has an international flavor which adds an elegant flair to your evening meal.

Our featured cook will receive a gift book, courtesy of THE BOOKSELLERS located in Vallco Fashion Park and also at El Paseo de Saratoga shopping center.

chess challenge

By JOHN SUMARES

Solution No. 52: 1. ..., Q-K2 2. R-QN8, Q-B2 3. R-KB8, K-N2 4. R-QR8, R-K8+ 5. K-any, Q-N2 and wins.

In problem No. 52, Alekhine did not continue the match in this manner, however Capablanca was forced to resign in eight moves. The key was the open diagonal for the black Queen from QN2.

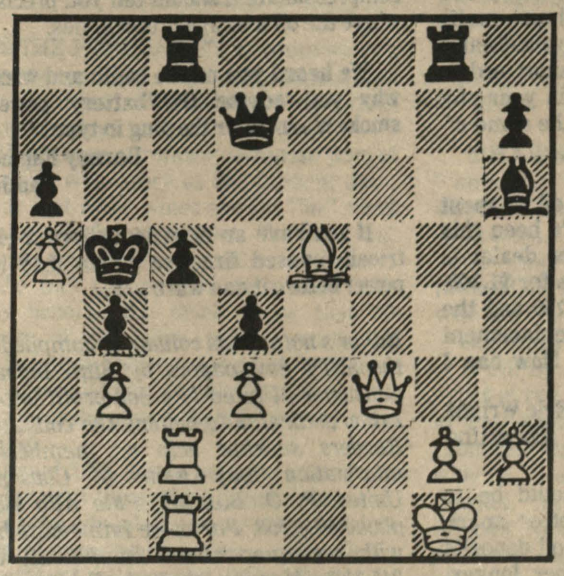
International Grandmaster Anatoly Lein of New York, formerly of the U.S.S.R., scored an impressive victory in the GHI round robin with a 12½-4½ record. Lein scored 6½ points out of his first seven games. He then lost the next two rounds, partially due to a slight illness, but recovered with 4½ out of the next 5. After three quick draws the tournament was won. An impressive victory!

The Santa Clara Valley Chess League concluded the season with Gunn High School in first place. Buchser was second followed by Wilcox, Cubberly, Santa Clara, Palo Alto, Los Altos and Menlo-Atherton. Andy Hagerer of Buchser achieved an impressive individual first place with 107 points. Jim Barnes (W) scored 83½ followed by Steve Ashby (SC) 81, Bart Rothwell (LA) and Sharp (C) with 80. This league will have an individual tournament at the Buchser library at 8:30 a.m. on Feb. 4.

National master Harry Radke of Campbell scored 4-0 to take a clear first in the recent Monterey Coast Classic. This included a victory of 'sweet revenge' over the brilliant Tom Dorsch. Terry Alsasua of San Jose took a clear second with 3-1.

Sweet rumor category — Bobby Fischer recently had a match with Lubomir Kavalek, highest rated U.S. competitor, and scored 4-0!

Send all material for this column to: Santa Clara Chess Club; 741 Pomeroy Ave., Santa Clara, 95051.



PROBLEM NO. 53: White to play and mate in four. Taken from Tarrasch vs. Allies, Naples, 1914. Solution next week.

diet corner

By ELISE GENDAR

WHAT'S A dietlemma????

It just may be that you are uncomfortably experiencing one at this very moment. You may be squeezing yourself into someone else's mold and someone else's diet, and you just don't fit comfortably.

The reason why is very clear if you've ever scanned a crowd of people as they surge toward you. We are all different — in looks, posture, body configuration, and dress. Most important of all, our personalities differ as well, and diet is very much a matter of personality.

The best of diets is the most flexible of diets; it adjusts to the many personalities of the many people it will help. That is why following a program that prescribes amounts of what you should eat at each meal protects you from the snares and traps set for you enroute.

KNOWING that you should have protein, your friendly diet tells you how much — but what kind is up to you. It praises skim milk, for the complete nutrition that milk contains. But then it disengages and puts you in the driver's seat — letting you eat it or drink it. (You eat it in a recipe for diet ice cream for example.)

At the other extreme, if you cannot be comfortable unless wrapped comfortingly in a strict program, such a diet can be lined up a week ahead of time with every meal and every portion written down. Relieved of choice, you may proceed to masticate merrily through the days.

Don't confuse the virtue of flexibility for the diet vice of permissiveness. When you bend a diet, you should be able to bend the variety of foods, never the principle nutrients or amounts.

The best way to start varying your diet is with this recipe. It will give you a taste of what I mean and make breakfast more interesting.

A SAUCEPAN PIE

1 peeled apple, thinly sliced
apple pie spice to taste
1 packet artificial sweetener
(two if you like food sweeter)
1 ounce Swiss cheese
1 slice toast

Put the apple slices in pan, almost cover with water. Add spice and artificial sweetener. Bring to boil, simmer until tender. Place cheese on toast, top with apple slices. Sprinkle with cinnamon. Broil until bubbly.

For a free copy of Party Recipes write to me at The Diet Workshop, 2533 Taraval Street, San Francisco, 94116. Enclose a stamped self-addressed envelope.

Dear Taxpayer:

You're about to be fleeced.

If it's built, the San Felipe Project will plunge Santa Clara County deeply into debt, and you're the one who'll have to pay. San Felipe will cost at least $1000 per household, maybe a lot more.

In addition to breaking the story of this boondoggle in **Not Man Apart,** and using the mail to break through the news blackout on San Felipe, Friends of the Earth is leading the fight, in Sacramento and in Washington, to stop this project.

Friends of the Earth is an international environmental organization dedicated to the preservation and rational use of the earth. We work, and work hard, for the protection of natural resources and the right to a decent environment.

We publish: **Not Man Apart** twice monthly to keep all our members informed of pressing environmental issues; some of the finest books there are, to show people the beauty we're fighting to preserve; and important books on energy, to promote wider understanding of this complex subject.

Because we lobby, our membership dues are not tax deductible. Because we lobby, we are able to intervene politically on your behalf.

As we grow bigger, we grow stronger, and that's why we're asking you to join us.

Help us help you. Become a Friend of the Earth and we can fight San Felipe—and a lot of other bad ideas—more effectively. Please fill out the form below and return it, with your check in the enclosed envelope. If we beat San Felipe, you'll save a bundle.

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consumers corner

Don't pay new car prices for used vehicle

After reading about the San Jose Dodge dealer that was selling used cars as new, I want to know how to protect myself from this practice. I will be buying a new car soon — not a Chrysler product because of the unending bad problems we had with our last car, the dealer and the zone representative. When I buy new, I want new — your advice, please.

Cynthia Stevens
San Jose

The used car for new is not a common sales practice, but still one to look out for. When you take delivery of any new vehicle, have a qualified person with you that knows what to look for. Worn brake or clutch pedals, dirty oil, strange items or papers in the glove compartment, under the seat or in the trunk or maintenance stickers on the door frame or under the hood are tip offs that the car has seen prior service. Every dealer has a cosmetic shop that can bring a used car back to new appearance.

My doctor tells me that drinking (alcoholic beverages) is bad but some things are worse than others — I've always thought that alcohol was alcohol and regardless of what you drank, it had the same effect. As a registered boozer, I would like to know what the difference is. The doctor didn't have time to explain.

Roger De Marco
Sunnyvale

The most expensive alcholic beverages are usually the prime offenders. The well-aged whiskies, brandy and rum have aldehydes, esters, ketones and fusel oil that are for the most part products of the aging process. These components are what give aged booze its characteristic flavor and aroma. They are also poisons that give you the morning after volcano stomach and the sledge hammer head syndrome.

The clear liquors such as gin or vodka have little more than alcohol and water in them and in the comparative sense are better to drink.

One of the worst things Consumers United has ever tested was a cheap red wine that had both tannic acid and oxalic acid in it to the extent that it would eat a hole in an aluminum pan in short order. Fortunately, it wouldn't stay in your stomach long enough to produce the same effect.

My car burns a little bit of oil — about two quarts per 1,000 miles. It's been this way for two years now and the dealer is trying to sell me a new engine for $1,200. The car is only worth about $750 and the only real problem is frequent replacement of the oil-fouled spark plugs. How can I beat this problem?

Eric Wright
Cupertino

A good delaying action would be to switch to one heat range hotter spark plugs. This should burn off the oil deposits and keep you running smoother longer. Your other options are a ring or valve guide seal replacement job. A wet and dry compression test should tell you precisely where the oil leakage problem lies.

We heard you on the radio and wonder why you advise the battery powered smoke alarm over the plug in type?

Barney Espinoza
San Jose

If you have an electrical short or electrically-caused fire, the alarm may lose power before it can warn you.

Editor's note: This column is compiled for the SNPI newspapers by Slim Ingham. Consumers United is a non-profit organization dedicated to helping the consumer. Readers seeking help or membership information may write to Consumer United, P. O. Box 311, Palo Alto 94302, phone 494-1858. For more immediate help with consumer-related complaints, call 245-7402, Monday through Friday, 3 to 7:30p.m.

penny pinchers

Tiresome old hamburger can be spiced up

By SHIRLEY TALLMAN

Dear Shirley,

I know that hamburger is a good way to economize, but I've run out of ideas for new dishes. Got any suggestions?

Incidentally, I tried your recipe for Working Mother's Pot Roast and it was delicious. Please keep the economy recipes coming. We're trying to cut costs without cutting nutrition!

Thanks in advance.

Mary Barberie
San Jose

Anyone on a budget sooner or later sings the "hamburger blues." It's good, fast, inexpensive, and next to the steak as America's favorite meat. But even so, week after week, hamburger can get tiresome.

I remember once telling the kids that if I had to cook one more hamburger I'd leave home. My threat was empty, of course, and I've cooked a great deal of hamburger since then. But out of my moment of desperation did come a dedicated search for new and different ways to cook the eternal hamburger.

One of the more popular ways I discovered is Meatballs with Rice. This recipe ran in the column about a year and a half ago, but probably bears repeating. It's quick and easy to assemble and only requires a vegetable and salad to complete the meal. Best of all, it qualifies as a budget-stretching recipe costing only 18 cents per person (including seconds) to serve!

MEATBALLS WITH RICE

Meatballs:
1 pound ground beef
½ onion, diced
1 egg
½ cup rice, cooked

Sauce:
1 can tomato soup
¼ cup red wine (optional)
1 clove garlic, minced
pinch oregano
pinch ground basil
1 bay leaf
pinch sugar
salt & pepper to taste
parmesan cheese

Mix ground beef, onion, egg and cooked rice in a large bowl. Heat the soup, wine and seasonings (not parmesan cheese), in a small sauce pan. Form small balls with the meat mixture and place in a large frying pan or casserole dish. Spoon the sauce over each meatball. (Mushrooms make a nice addition to the sauce if the budget permits.) Cook over low heat (or in 350° oven) for about 45 minutes. Sprinkle with parmesan cheese and serve hot. Serves 4-6.

My second offering is for Quick Cottage Pie, which is adapted from the traditional British treatment of ground beef. I love to whip up this dish when I'm in a hurry and the budget won't allow for a more expensive "quickie" dinner. This meal is a sure hit with the kids!

QUICK
COTTAGE PIE

1 pound ground beef
1 onion, chopped
1 clove garlic, diced
1 stalk celery, diced fine
2 tablespoons salad oil
1 package frozen mixed vegetables (or any leftover vegetables, cut small)
6 medium potatoes, mashed smooth
cheese, grated
1 can tomato soup (undiluted)
¼ cup water (rinse out can)
¼ cup red wine
salt & pepper to taste
1 tablespoon Worcestershire sauce
¼ teaspoon sugar
¼ teaspoon paprika (or more if desired)

Pare and boil potatoes and smoothly mash with plenty of milk and margarine. Saute the onion, garlic and celery in the oil until onions are just transparent. Add frozen vegetables, soup, water, wine and seasonings. While the potatoes cook, simmer the meat mixture to blend the flavors.

Put the meat and vegetable mixture in a warmed casserole, spread the mashed potatoes on top (at least 2 inches thick), sprinkle with your favorite grated cheese (we like cheddar), and place under the broiler until cheese melts and lightly browns. Serves 4-6.

Editor's note: Trying to raise a family on a budget? Shirley Tallman tries to help each week in her column. She welcomes comments and suggestions from readers. Send them to her at: P. O. Box 829, Milpitas, CA 95035.

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531 Cowper St. (Near Univ. Ave.) Palo Alto

Junior theater to hold tryouts

The Willow Glen Company of San Jose Junior Theater will be holding tryouts for Woody Allen's "Play it again, Sam" Feb. 6 at 4:30 p.m. in Markham's Little Theater.

There is no participation fee and tryouts are open to all young people ages 12 and up. "Play it Again, Sam" will be directed by James Callner.

Tapestry in Talent fest independent organization

Tapestry In Talent is going independent.

As of Feb. 1, the huge two-day celebration that takes place every summer in downtown San Jose will be under the direction of an independent, non-profit organization, Tapestry In Talent, Inc. Formerly TNT was a bicentennial commission, inc. project, under the name San Jose Bicentennial Commission, Inc. Tapestry in Talent.

Being independent means that future support will have to come from all sectors of the community.

"It takes a quarter of a million dollars to run the festival. We have a skeleton budget of just over $112,000," said Executive Director, Alena Willcoxon.

A portion of TNT's projected 1978 income will come from booth space fees, TNT concessions and a five-year funding program adopted by the San Jose City Council, Willcoxon said.

the winetaster

Light, white and pleasant the trend in wine

By MARY LESTER

IS THE POPULARITY of white wines a phenomenon? Are white wines better than reds or roses? Will white wine prices continue rising?

All of these questions comprise part of the white wine story at the present time. To say that white wines are the "in" drink is to be absolutely correct. To state that reds and roses are not popular, is a fallacy.

The fact that white wines have suddenly become the drink more than 50 percent of the wine buying public is demanding is merely a trend of the times. And, as we all know, trends do change.

Some of the unraveling of the story goes like this:

Around 1968, wines became extremely popular with the sophisticated drinker as well as the educated just-starting-to-drink group of men and women — especially graduates of colleges and universities.

Wine sales began to soar and so did prices for grapes. In 1965, Cabernet Sauvignon (one of the elite red varietals of the wine world) went for about $550 per ton (one ton produces about 160 gallons) and by 1968 it was nearing $750. The year 1971 topped every grower's dream — Cab sold for $1,000.

DRAWN INTO THIS so-called "bonanza" of getting-rich-fast on Cabernet and other red varietals were lots of doctors, lawyers, merchants and every other wine buff who thought they could probablymake some fast and good money within a few years by growing red grapes — especially Cabernet Sauvignon.

Well, by spring 1974, over 10,000 more acres of red wine grapes had been planted in California and, at the same time, an economic bust began. Within months, the seller's market became the buyer's market. Many of the expensive vines weren't even producing yet; it takes three years before you can have your first crop after planting and then the yield is only about 25 percent of the mature vine.

There was a glut of red wines on the market and gradually the prices began to go down. The wineries, of course, expected the normal thing to happen: the red wines would be big sellers.

VOILA! BY EARLY 1976 a perceptible change was noticeable. Suddenly white wines were overtaking reds in sales. Previously it had been about six reds, one rose and three whites out of every ten table wines. And now white were accounting for four and five out of every ten.

Why? Probably because since the early 70s, with the emphasis on health, weight and well-being, the hard-spirits industry had concentrated on "light" whiskeys and "white" alcohol beverages that are lower in calories.

Seemingly, to most in the wine industry, the outcome was that those who were once-in-awhile wine drinkers or those who decided to switch from high alcohol drinks to wine decided on something light, white, and pleasant on the taste-buds. Whites were — presto! — THE drink.

The businessman and woman could now have a bit of alcoholic refreshment during the lunch break without losing their "on the toes" work ability. White somehow or other meant light.

CONSEQUENTLY, SINCE more reds are planted than whites, practically all of the premium white wines, before release, are now allocated. Whites, also, have the magic of being somewhat on the "sweeter" side, in the sense that they taste more pleasant to the novice wine drinker just as sugar and cream would make a cup of coffee more palatable to the non-coffee drinker than a straight black.

Yes, the consumer's taste will change; it always has. Especially as the drinker becomes more wine savvy, he or she will find that whites have their place but for something with umph and body and finesse, it has to be a red.

The overall classic wines of the world are the reds. They are the ones that the experts keep talking about and the wines that are tasted and oh'd and ah'd and remembered. Whites may be now but reds are forever.

the investor

A few bad apples don't make barrel rotten

By ALAN LERTZMAN

IN THIS TIME of economic uncertainty, I have devoted much thought to the needs of and opportunities for the small investor. In an attempt to make this cloudy period more clear, I will be contacting a number of outstanding leaders in local industry. In the next few issues, I will pass on the views and attitudes of these people concerning the present economic climate and the opportunities as they see it for investment.

Too often people tend to condemn "big business" for our economic ills. Obviously, they do not have a clear understanding of the vital role of private industry in sustaining a healthy economy and in providing jobs for the millions of their employees. An increasing number of Americans appear to be losing confidence in our free enterprise system.

However, the facts are that the total number of the population employed, and the average living standard of our people are greater than ever before. Because of inflation and the current unemployment situation (6 per cent — or five million unemployed versus 83 million people working), we tend to condemn the whole system.

IN A SENSE, it is like condemning the whole barrel because two or three apples are bad. Rather than seeking to change the system, we can try to correct the deficiencies that currently exist.

It is apparent to many of us in the investment community that there is an educational void. We lay out millions of dollars teaching our youth professions or skills so they can earn an income; that is, "make a living." On the other hand, there is an appalling lack of instruction on how to invest a portion of that income once it is earned, to provide for the future. Nor are students taught the benefits of investment to the overall economy as well as the personal benefits to the investor himself, or herself.

A general understanding of these factors, on the part of the investing public, both large and small, is vital if we are going to continue to enjoy the incredible upward growth and prosperity of the United States over the last 100 years.

It should be made clear at this point that many of our government policies and agencies concerning investment and unemployment grew up as a result of the Great Depression of the Thirties. For example, the Securities Exchange Commission was established to protect the investor, the Federal Deposit Insurance Corporation to protect the small depositor, and particularly, various unemployment insurance and social welfare programs to care for the unemployed and the unemployables.

SENATOR WILLIAM Proxmire puts the cost of these programs at $54 to $60 billion a year. The government does not create this money. It obtains it by taxing industry and those people who do earn incomes. This, in turn, reduces the amount of money corporations have available to invest in plant expansion, modernization or new ventures.

Very simply, private industry is the principal source of jobs, the income of its employees and the return to the investor. As long as we retain the free enterprise system, the general trend of expansion will continue. This is inevitable despite the daily ups and downs of the stock market.

As I indicated at the beginning of this article, I will be discussing the economic and investment situation for the small investor, with leaders of our local industries. We will focus on both the near and long term aspects. The experience and expertise of these leaders may prove helpful in your own investment program.

Editor's Note: Readers may send comments and questions to Alan Lertzman, P. O. Box 395, Los Altos 94022.

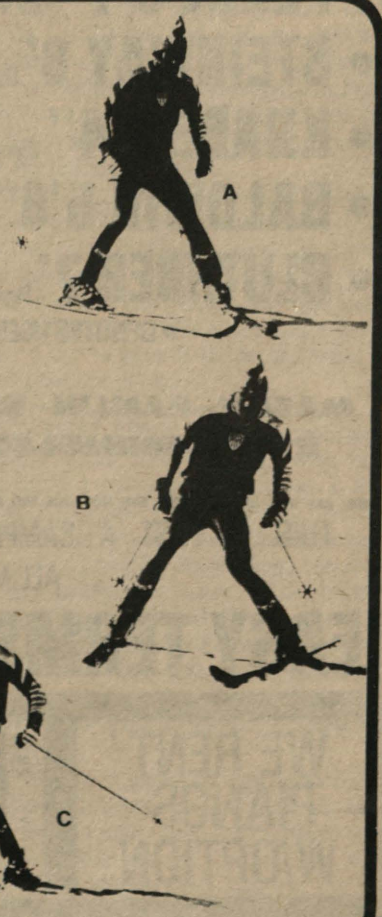
SKI YOU CAN DO IT

TURN AS EASY AS ONE, TWO, THREE

Three main skills are required to make all types of ski turns—weighting, steering and edging. At different ability levels, and for different types of turns, it's the order—as well as the intensity—of skill application that changes.

To make an easy snowplow turn, for instance, just apply the skills you have learned in proper sequence. First, steer your skis toward the fall line (A); next gradually transfer your body weight to the outside ski (B); then apply edging with the downhill (outside) ski through the end of the turn to minimize slipping through the end of the turn (C).

Perform these skills in their proper order and your turns will be as easy as one (steering), two (weighting), three (edging).



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fashion outlook

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AMERICAN WOMEN are glorying in the rediscovery that it's fun to look feminine.

Girlish, womanly, sexy, innocent, vulnerable, fragile, playful — all such adjectives relate to fashion again, and American designers are having a field day making the clothes they evoke.

It's boomtime for the dress. Dresses are now two to one over pants in the specialty shops, the accepted barometer of popular fashion trends. Even suits are made in dress fabrics and are cut with dress-like softness.

The Spring 1978 silhouette is soft and buoyant as a cloud and yet curve-conscious because of lightweight fabrics. Nothing looks set, studied or contrived, but "casual" in the sense of "sportive" is out.

All outlines are rounded and all tailoring, when it appears, is totally unconstructed. Armholes are deep and sleeves wide. The rolled-up sleeve is frequent, sometimes with a tab to hold it.

A PASTORAL FEELING pervades the collections, but the rugged peasant has become the small-town belle.

The bloused top is everywhere, either a long oval blouson or sashed tunic. One-piece dresses have adjustable waistlines to be bloused to any becoming roundness, and loose flowing smock dresses always have a sash or rope belt over which to blouse the top.

All skirts are full: dirndl, wrapped, pleated, or tiered. Many full skirts have flirtatious hem ruffles. The double dress is starred, usually in contrasting colors.

Day clothes are mostly calf length. Ankle length is most important for evening, and designers often toy with uneven hemlines and startling slashes.

Pants — and there are still a lot of every kind except mannish trousers and tight jeans — are always roomy. Some are harem cut with ankle bands, others, called "sack" pants, are baggy and hauled together by a drawstring. If straight they are ultra-skinny and bias, clinging sexily around the legs.

THE LOAN OF SUCH masculine prerogatives as wing collars, string ties, striped shirting, Bermuda shorts, and tailored vests (these worn wide open like boleros) — only seems to emphasize the femaleness of the rest of the costume.

Fabrics have one major characteristic: billowing airiness. The all-important cottons are fine-textured, sometimes porous and sometimes transparent. Window-screen weaves, crossbars of drawn threads, handkerchief linen, voile and jacquard cottons like the old damask tablecloths are importantly featured.

National fibers have swept fashion. Pure cotton, pure linen, raw silk, silk tussah, silk crepe de Chine and new mixtures of linen and silk are shown at every price range. There is, however, stress on certain synthetics which perform incomparably, ultra suede, rayon satin and polyester georgette among them.

Beachwear is sometimes made of cotton window-curtain lace and cotton fishnet, then moves on to evening clothes of filmy Chantilly lace. Tiny lace frills appear on tailored cotton shirts, lace insertion decorates both silk and cotton dresses, and ecru lace incrustations on dark or pale charmeuse satin play up the lingerie look in late day clothes.

PRINTS ARE APT to be larger, more scattered, repeating one motif. The main theme is realistic flowers, either single or in small bouquets, always very carefully detailed, like a Dutch flower painting. Silks are often printed in a vague massed flower background with an enlargement of the same flowers in stronger coloring as a border.

This is a season of lovely, definite colors, whether pale or vivid, and of white and natural. Costumes are monotone or in shades so related that the difference is more shimmer than contast. Pipings and seam bindings make accents, and there are ombre shadings in wide bands.

Grey is the new Spring basic.

While the whole flower garden contributes to the 1978 Spring color palette, a favorite color is violet, with pale green, and the peach-to-apricot range next.

Elegant, rich looking accessories and jewelry matter greatly again, in line with the swing to romantic femininity. High-heeled, Strippy sandals, ribbons, hair ornaments and jewelry that looks as if its home is a bank vault, all contrive to forecast the dressiest spring and summer in years.

Marquee

'Playing' for a living is fun for Carl Tucci

By CAROL GETMAN

THIS GOOD-LOOKING, multi-talented personality has achieved local success doing what he considers "play" for a living. In a business believed to be insecure by most people, Carl Tucci has found personal and financial security in entertainment. "I'm doing something I enjoy, I do it well, and I get paid well for it. It's a great life."

CARL TUCCI makes a living doing what he loves and that's play. (Photography by J. Taraldson)

At home when he sits down at the piano at Calamity Jane's in Milpitas, Tucci's warm dark eyes give a moment's attention to everyone. His personal style of piano playing, a cross between Peter Nero and Roger Williams, together with the emotional qualities in his voice, create feelings of nostalgia in his listerners.

Born in San Jose, he began playing for a living while he attended Cupertino High School. He played his way through college and graduated from San Jose State University with a bachelor of arts degree in political science. Soon after graduation, his plan to become lawyer was overruled by his love for music.

An accomplished musician, he plays the piano, organ,accordian, and guitar, but prefers playing an acoustic piano.

A PROFESSIONAL FOR nineteen years, Carl made his debut in pizza parlors, gradually worked into bars, and finally made it to the nice clubs. He has played in about forty top clubs in the Santa Clara Valley and is currently booked indefinetely at Calamity Jane's.

During a recent interview, Carl admitted, "It hasn't always been fun. I've worked in my share of dives. Many times I had to fight my way in, fight my way out, hope my equipment would be there the next day, and hope I got paid."

There were times he had to work at other jobs too. "I've been a paper boy, a shoe salesman, a bus boy, an auctioneer and a music teacher."

He grew up in a "buy, sell, hustle" environment. His dad was an auctioneer and "it's still a part of my life. I have to sell myself every night, my personality, what I feel, and whatever charisma I might have. It's very important to like, to have a rapport, and to flow with people.

ONE EVENING, HE played the "Liechtenstein Polka" for an elated German-born frau he met during a break. "I try to play whatever people want to hear." This seems to be the key to his success. He has over a thousand songs in his repertoire. "I can play and sing anything written in the last fifty years," he boasted.

A confident showman — "I feel natural and comfortable entertaining" — his relaxed manner is evident all the time he is working.

In the middle of a recent performance, a screw on his electric piano loosened and fell inside. He asked the bartender for help. They held up the piano, turned it over, shook it, and out fell the missing piece. In a few minutes Carl had it fixed and introduced, "Joe Schembri, the best bartender in town."

Joe's timely remark, "The first time I met him, I thought it was a hold-up" brought laughter from Carl and the customers.

Thirty-four-year-old Carl, "number three son of four boys and one girl" is part of a "very close Italian family." A bachelor, he plays tennis and/or racquetball every day to keep in shape. He owns a home in Campbell and spends most of his "off time" in it. His hobby? "Writing, playing, listening to, or just thinking about music."

HE OWNS THE Golden Valley Publishing Company and has recorded four singles on his own labels, Saturday and June Records. His recordings were made using the pseudonyms Michael Prince and Sir Carl Tucci.

"I love to change my name," he revealed. "In 1972 the agent I had booked me in Las Vegas and told me my name wouldn't work there, so I changed it to Michael Prince. I've also been Jim James, Jeff Saint James, Dino Fararri, and Jesse James Walton. I've just gotten around to my original name again."

He has played with groups, but found it confining. "The sets are charted, I don't like that canned effect. I enjoy the freedom and challenge of working alone. Every night is a test and you're only as good as you are that night." He never has a set routine. "I try to keep it fresh, stylizing and arranging to suit myself."

HIS REAL LOVE is "writing music and lyrics. I write mellow songs with lyrics that have a message. I've done a lot of living, I've done a lot of failing, and I've done a lot of winning too. Through music and words, I can let my feelings run free." He has published "over three hundred compositions, but they have never been distributed or promoted and "it blows me out when someone comes in and asks for something I've written. My next step is to get out and sell them, nobody's going to do it for me.

"I feel I'm successful now, and I know in my heart I can always make a living doing what I love, and that's play. But I hope someday to be on a big stage somewhere playing and singing my own songs. I'm ready to spread my wings and do a little flying."

San Francisco Ballet to dance local season

THE SAN FRANCISCO Ballet, whose sensational rise to preeminence in the past several years has been making dance headlines nationwide, returns for its third San Jose season Friday, Feb. 17.

The company, which has been scooping critical plaudits for its stylish dancing and brilliantly innovative choreography, will also be seen April 8 and May 6 at the Center for the Performing Arts.

The 1978 season includes several premieres, an important revival and a rare Bejart signature piece as well as tested works in its regular repertory.

The Feb. 17 performance will include Tom Ruud's "Trilogy," the Bejart "Firebird," Lew Christensen's" Divertissement d'Auber" and the revivial of Christensen's "Filling Station."

"Trilogy," which receives its world premiere performance in San Francisco's Opera House just three days before the San Jose appearance, is a series of three ballets in the same style of movement as Ruud's "Mobile," which brought down the house last season. An abstract ballet, no doubt reflecting the choreographer's early architectural training, it is an exploration of structure, balance and counter balance.

AN ARTISTIC COUP for the West Coast Company is the new Bejart "Firebird." (San Francisco is one of the few companies in the world to be allowed to showcase the great Belgian's work.) A striking departure from the original, Bejart's version replaces the fairy-tale devils in the enchanted garden with a band of nine blue-clad partisans, from whose ranks emerges the heroic Firebird. The band does battle with an unseen enemy, the Firebird dies, but is triphantly reborn.

THE SAN FRANCISCO Ballet performs "Sinfonia" in one of last season's performances. The first San Jose appearance of the new season is scheduled for Feb. 17 at the San Jose Center for the Performing Arts.

"Divertissement d'Auber," first produced for the San Francisco's 1959 Middle East tour, is classical ballet at its peak. Without story line or abstract theme, it is designed as a showcase for three virtuoso dancers. Christensen has set his ballet to Daniel Francois Auber's "Bronze Horse," Crown Diamonds," "Black Domino" and "Frau Diavolo" overtures.

"When it was premiered in 1938, Christensen's "Filling Station" was not only one of the first modern ballets on a familiar American subject, but one of the first to employ American music, scenery and costumes by an American — and American dancers. An instant hit by the small company which was to be the precursor of the present New York City Ballet, it has been revived many times on both coasts, and is truly an American classic.

While subscriptions are running well ahead of last year's record 2,000, Founder's Ballet producer Barbara Kieve reports that good season seats are still available. For subscription information contact Founders Ballet, Box 1062, Aptos, 95003.

Single tickets are available through the San Jose Box Office, the Peninsula Box Office and all Macy's and Ticketron outlets.

THE REACTION to "After 24 years, won't it be nice to have a baby?" is different from each member of the Kimbrough family. In "Never Too Late," to be produced by the King Dodo Playhouse, (l-r) Jan Hutchings will play the daughter, Kate, Ernie English portrays her husband, Jaleen Holm is the happy expectant mother and J. Ivan Holm is the distressed father. The comedy by Sumner Arthur Long will open with a champagne gala on Friday, Feb. 4 at 8:30 p.m.

Avant garde fashion show to kick off ballet season

"Eclectic Illusions," an avant garde musical fashion entertainment which has delighted audiences in cities throughout California, will help kick off the third season of the San Francisco Ballet, set to open Feb. 17 at the San Jose Center for the Performing Arts.

The 40-minute mixed media revue of "Fashion Images for Spring" featuring 30 models, dancers and music, will be presented at 7 p.m. Feb. 5, at the Le Baron Hotel as a benefit for Founders Ballet Series.

Anything but the standard fashion fare, "Eclectic Illusions" is the collaboration of six innovative South Peninsula women whose material ranges from "Fellini, romantic, nostalgic, ethnic, the avant garde and their own very personal fantasies." The Youtopia design team, composed of Raine Marsh, Earlene Nakumura, Mimi, Diane Marsh and Nora, have created fashions and costumes inspired by the great designers throughout the world "and themselves."

As the name implies, "Eclectic Illusions" reaches into a number of areas to provide audiences with a slickly choreographed, sometimes outrageous fashion extravaganza with many audacious touches. Among the "vamps from the past and for tomorrow" are resurrected such glamour goddesses as Jean Harlow, Rita Hayworth and Judy Garland.

"Eclectic Illusions" grew out of the shared conviction of the local designers that fashion can be a total experience reflecting "what's happening in the world by reaching into one's imagination."

The unusual fashion happening is produced by Rolf Rudestam, choreographed by Marie Stinnette and Val Chance, with Video Illusions by Terri King. Tom Bonauro is the Art Director.

For ticket information and reservations write Founders Ballet, Box 1062, Aptos, 95003 or call (408) 688-1378.

Deadline nears for calendar

The Council of Arts in the greater San Jose area announces a Feb. 30 deadline for all information to be included in CASA's annual "Calendar of Cultural Events." Festivals, fundraisers, competitions, concerts and theatrical events will be listed in attractive appointment calendar format.

Art organizations wishing their events listed should contact: Council of Arts, 123 S. Third Street, San Jose, 95113 or call, 279-4450.

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on the bookshelf

What if W.C. Fields had played the Wizard?

By RIK THOMPSON

IT'S ALMOST TIME for "The Wizard of Oz" on TV again.

You know — the old MGM musical starring Shirley Temple as Dorothy, Buddy Ebsen as the Scarecrow, Fanny Brice as the Good Witch, W.C. Fields as the Wizard, and Gale Sondergaard as the beautiful Wicked Witch.

That's not the cast you remember? You're right, of course.

As it happened, the studio couldn't borrow Shirley. Ebsen went to hospital with makeup poisoning. Brice just wasn't right for the part, it was decided. Fields wanted too much money. And when the Wicked Witch part was rewritten, Sondergaard said she didn't want to be ugly and hateful.

So 16-year-old Judy Garland, Ray Bolger, Billie Burke, Frank Morgan, and Margaret Hamilton got the parts. Along with movieland's version of immortality.

THAT'S JUST one of the many fascinating stories that Aljean Harmetz tells in her new book, "The Making of the Wizard of Oz" (Knopf, $12.95), as she somehow packs all Hollywood — the bad and the beautiful — into the history of the creation of a classic film.

Production #1060 didn't start out to be a classic. Studio boss Louis Mayer slated it as his "prestige" picture among the 41 movies released by MGM in 1939. It was fashioned with the usual MGM artistry and attention to detail, populated with a curious mixture of show business types, and produced by a film factory of lavish resources.

But it is one of the best-known movies of all time not because of its excellence, but primarily because the tragedy of Garland's later life generated intense public sympathy and because CBS, rebuffed in an attempt to lease "Gone With The Wind," settled for the "Wizard." Now an annual event, this year's showing will be the film's 19th time on TV.

Harmetz delves deeply into every phase of the picture's production, from the purchase of the film rights to the classic children's book to the serious accidents that sent Margaret Hamilton and her stand-in to hospital beds.

A professional writer and a "studio brat" too, Harmetz combines solid research into studio records, hundreds of personal interviews with those who worked on the film, and an insider's knowledge of MGM to produce a history remarkably free of tinseltown gossip and sensationalism.

TO HER CREDIT, she never forgets (or lets you forget) that the people from MGM's "vast storage bin of talent" who made pictures to entertain America were devoted artists and craftsmen, all highly individual and thoroughly human.

It was the day of the producer at MGM, and Mervyn LeRoy was paid $6,000 a week to shuffle the studio's almost limitless resources and personnel into winning (and moneymaking) combinations.

Ten different writers worked on the "Wizard" — the usual Hollywood crowd, you might say: two alcoholics, a poet, a music lyricist, a compulsive gambler, a mystery writer, and a superb cook who happened to be homosexual. Noel Langley, given most credit for the final script, was later blacklisted for wisecracking, "Every time Mayer smiles at me, I feel a snake has crawled over my foot."

The first director was fired after only two weeks on the set; George Cukor then dropped in long enough to wash off Garland's heavy makeup and throw away her blonde wig before hurrying over to start "Gone With The Wind." Next, Victor Fleming put in a long stint before rushing off to replace Cukor on GWTW. And King Vidor, who had been preparing to direct GWTW, wound up the "Wizard's" 22 weeks of shooting by directing the black-and-white Kansas scenes which open the film.

IT IS, OF COURSE, Garland, Haley, Bolger, Lahr and Morgan that viewers remember most. Harmetz gives them full and objective treatment: their careers before and after Oz, their horrendous struggles with the makeup, their reactions to each other, and their later opinions. They did not realize they were helping create a classic. It was hard, difficult work. For an actor, working is happiness.

As Haley said later, "It was very strange work, playing those characters. There was no acting. We were running all the time. We had three lines and then we were off to see the Wizard."

Harmetz again reveals her humanity in her remarkable section on the 124 midgets who played the Munchkins. She shoots down the rumors of wild sex orgies and sensitively introduces the reader to these "little people" who were perhaps as misfitted to Oz as they were to the real world of giants.

Equally rich and probing chapters cover the problems and solutions (always by individuals!) of special effects, wardrobs, makeup, sets and music.

This hefty book is amply illustrated with appropriate stills and color reproductions. How Harmetz rescued some of these materials in a daring daylight raid just before they were to be dumped and buried forever is a tale unfortunately untold in this book, one of its few defects.

A Sicilian hero is resurrected from history

By JOYCE MILLIGAN

A SICILIAN HERO who was almost edited out of the pages of history is immortalized in Gloria Vitanza Basile's latest novel, Appassionato" (Pinnacle Books, $2.50).

Her fictional story arose from the real adventures of Salvatore Guilano, an outlaw leader who organized a resistance movement to the corrupt government officials and communist sympathizers in Italy and Sicily as World War II drew to a close.

The Santa Clara author became interested in Salvatore's exploits when she was researching her first book, "The Godson," also a fiction-based-on-fact story, which describes the origins of the Mafia.

"I knew Salvatore figured in Sicilian history," she explained, "but there were only one or two lines here and there about his life. It distrubed me that one man could have such a profound effect on the history of a nation and just be written off completely. . .

"THERE'S NO QUESTION about him being a hero. I wanted to know why his life was snuffed out and no records existed. When I found out, it was quite frightening. It sounded like a Sicilian Watergate. There was much involvement of people in high places. . ."

Basile said she felt her suspicions that a plot was afoot to erase Salvatore's memory were confirmed when she sought a letter written by the Sicilian leader to President Harry Truman. The document, referred to by Gavin Maxwell in his book, "God Protect Me From My Enemies," was not to be found at the Truman Library or the Washington, D.C. archives. It had completely disappeared.

Basile's novel describes an international intrigue which reaches from the White House to Rome and involves Mafia manipulations as well as military coups.

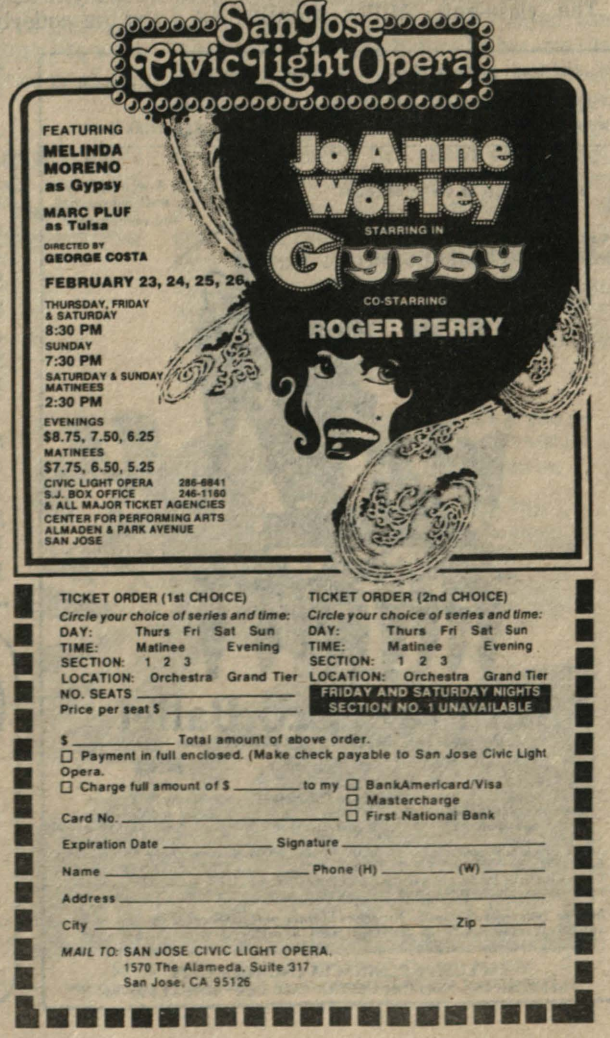
"The chronology of the events, the political machinations, the battles, are all factual," said Basile. She has changed Salvatore Guilano's name to Alessandro Salvatory for her story, and she admits to taking literary liberties with his personal life.

SHE CREATED love affairs for him because he was obviously a man of passion, and she made him the bastard son of a character in her first novel, Capomafioso Matteo Barbarosso, because "it fit the story so well." She noted, "When I compiled all the data, I compared Salvatore's life and pictured him in my mind. He was so close to Barbarossa I invented the relationship."

After reading an advance manuscript of "Appassionato," Sylvester Stallone has expressed interest in making a motion picture from the story, according to Basile.

A film version of her first book, "The Godson," is already in the works. The book has been renamed "The House of Lions" in its latest printings for the movie title.

Basile is in the process of moving from Santa Clara to the Los Angeles area to be closer to her publishers and her writing projects.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film clips

Close Encounters of the Third Kind

Stephen Spielberg's super-expensive story of mankind's first face-to-face confrontation with creatures from outerspace. A triumph of special effects people. An extraordinary story by a talented and sensible director. "Close Encounters" is a movie experience that is simply awesome.

The Gauntlet

A classic in bad taste. Clint Eastwood stars as Bén Shockley, a lawman who must outwit the Mob, the Hells Angels, the Las Vegas Police Department, the Phoenix Police Department, and hordes of sadistic creeps to deliver an educated hooker to a grand jury.

Heroes

A movie that asks the question: "Can the Fonz and the Flying Nun find happiness on a worm farm in Eureka?" Stars Henry Winkler and Sally Field with good acting in an inadequate story.

Julia

The story of affection and friendship between Lillian Hellman (Jane Fonda) and Julia (Vanessa Redgrave). Directed by Fred Zinneman, "Julia" is a masterpiece of drama. Fonda, Redgrave, Max Schell and Jason Robards give incomparable performances.

Looking for Mr. Goodbar

Diane Keaton stars as Terri Dunn, a swinger by night and a dedicated teacher of the deaf by day. Advertising hype just may get this inane tale some Academy Awards. What makes Terri do those awful things? Childhood scoliosis and Catholicism! Such is the flimsy psychological underpinning of this depressingly inane movie.

Oh, God

A divine comedy about God making one more effort to turn mankind around. Stars George Burns as God and John Denver as his contemporary prophet. Lots of good one liners and plenty of laughs are provided by this Carl Reiner production.

Pete's Dragon

A delightful family film from the Walt Disney Studios. This is a highly entertaining story about a dragon who helps children in trouble. Combining animation and live action, this is a super film.

Saturday Night Fever

John Travolta carries this tale of a young punk in Brooklyn's Bay Ridge who lives for Saturday night, when he becomes a big star at the 2001 Disco. The only good part of the film is the dancing, and there is very little of that. If you love Travolta, you might like this film.

Semi-Tough

Dan Jenkins' riotous tale of football makes a semi-humorous film. Kris Kristofferson and Burt Reynolds star as a couple of good old boys after the same good old girl. Provides an abundance of profanity and an effective satire on EST. If you've seen the preview, you've almost seen all that is of value in this film.

theater/review

Comedy lacks depth of O'Neill dramas

By GLENN LEBOWITZ

"AH WILDERNESS" IS a play that feels good. Although this nostalgic Eugene O'Neill comedy lacks the drive, depth of thought and power of his tragedies, O'Neill tenderly recaptured fond remembrances of days gone by.

The Sunnyvale Community Players, performing "Ah Wilderness" at the Sunnyvale Community Center through Feb. 11, make mistakes, but still present an entertaining evening of theater.

Their portrayals of the Millers, a well-to-do Connecticut family living in a large small-town, is without the compassionate understanding O'Neill seemed to have for these characters.

The close-knit Miller family experiences the pangs of growth as young Richard, played by San Jose State University's Phread Jefferson, fights through the tortures of adolescence and the despairs of living in a small town.

RICHARD, GOING through his "rebellious stage," sends "suggestive" poetry to his girlfriend, which is unfortunatley discovered by the girl's father. As a result of his forced estrangement, Richard experiments with liquor, learns about women and also learns about himself.

The play is funny without being wild or gag filled. Few of the touching lines that drew pleasant chuckles would appear to be funny if detached from the play's plot and the underlying love we know O'Neill feels for the characters.

Director Donna Breed, who recently directed ART's "Cry of Players," adds a comic touch by having the family's maid, played by Denee Dickert, happily bungle her uncoordinated attempts to set the table for breakfast.

Deckert begins before the house lights go down, while the audience is still finding their seats. She whispers to other characters who walk on state. The audience can hardly wait for the play to begin, in order to be let in on the conversations.

BREED BRINGS SIX players from her ART production across town with her. Among them is Joe Greenan, who plays Nat Miller.

Nat Miller, loving head of the family, is an intelligent, liberal-minded newspaper owner and full-time father. He is the first of the "Father Knows Best" type of parent and proves it with his heartwarming, amusing father-to-son talk at the play's end.

George M. Cohan made this role famous in the original 1933 staging of this hit play. Greenan doesn't do too badly himself.

Marge Rosenberg is Mrs. Miller,a Woman who loves to worry about her children and can change moods at the drop of a hat. Mrs. Miller forces her husband to play the heavy and punish Richard and in the next moment she is sneaking Richard meals and allowing him to slack off on the punishment.

Sid Davis, played by Jim Nichols, broke off his engagement with Lily Miller (Karin Gustavson) 16 years before, but he is still chasing her. He has become a drunkard, incapable of holding a job, and a lively member of the Miller family. His drunken antics at the dinner table make up the play's funniest scene. Nichols acts best as the inebriated Davis and is flat when Davis is sober.

CRAIG RAASCH'S WELL designed set was one of the nicest aspects of the show, combining the Miller's living room, a bedroom, the porch, a downtown bar and the outdoors on stage at once, without ever confusing the audience or cluttering the stage.

Musical opens in P.A. theater

"How to Succeed in Business Without Really Trying," presented by the Palo Alto Light Opera, is currently playing at Spangenberg Theater, Gunn High School in Palo Alto.

Performances will include Feb. 2, 3 and 4 at 8:30 p.m. and a matinee on Feb. 5 at 2 p.m.

"How to Succeed...," which was adapted from the Shepard Mead book and converted to a musical by composer-lyricist Frank Loesser and writer-director Abe Burrows, had its Broadway opening in 1961.

The play takes place in a typical big business office with the story revolving around a young man who climbs to a position of great power by following the simple rules in a book called "How to Suceed in Business Without Really Trying."

Violinist lectures, features students

Violinist Jenny Rudin will give a lecture-demonstration on Wednesday, Feb. 8 at 11:15 a.m. at the San Jose Museum of Art for the Music Teachers' Association of California, Santa Clara County Branch.

The lecture-demonstration, open to the public, will include some of Rudin's students: Renee Straub, violin; Donna Rudin, cello; and Steve Lightburn, piano.

"...the front rank of American dance companies!" Herbert Saal NEWSWEEK

"Such fun...the look of limitless possibility. I fell in love with them." Clive Barnes NEW YORK TIMES

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LOS ALTOS

Chuck's Cellar, 4926 El Camino Real; Feb. 1, ALAN AND MARSHA GRAHAM.

MOUNTAIN VIEW

Jumping Frog Saloon, Old Mill Specialty Center; 2450 California St.; through Feb. 4, GOTCHA; Feb. 14-25, POPPEYE.

PALO ALTO

Iron Works, 3877 El Camino Real; Dixieland every Sunday, 4 p.m. to 8 p.m.; Feb. 1, POKER FACE; Feb. 2-3, AMBUSH BAND; Feb. 4, SHAGBARK HICKORY; Feb. 5 MAX APPLESPEED; Feb. 6-7, BOARDING HOUSE REACH.

Clementine's Food and Spirits, Stanford Shopping Center; Wednesday through Saturday to Feb. 4, LIGHTHOUSE; Feb. 4 to March 11, MAMA BARE.

L'Ommies, 4170 El Camino Real; Monday's Opera night, 8:30 to 11:30 p.m.; Tuesday through Saturdays, TASSI BROTHERS.

SANTA CLARA

Bacchus Inn, 2825 El Camino Real; Tuesday through Saturdays, 8:30 p.m. to 1:30 a.m., THE ADVOCATES (jazz trio).

SAN JOSE

LeBaron Hotel, 1350 N. First St.; Top of the Baron; FRANKIE FANELLI through Feb. 4; ZELLA HEHR Feb. 7 through March 4. Dancing 9 p.m. to 1:30 a.m., shows at 10 and midnight, Tuesday through Saturday. Jesters Lounge, GREENBACK AND MARTIN.

The Loft, 951 Town and Country Village; Tuesdays, JOE FERRERA guitar music; Wednesdays and Thursdays, CHARLEY THOMAS guitar music; Fridays and Saturdays, TED SANCHEZ.

SUNNYVALE

Huntry Tiger, 1010 Sunnyvale-Saratoga Road; Wednesday through Sundays, RAINBOW, late 40's contemporary rock. Starting 7 p.m. on Wednesdays and Thursdays; 7:30 p.m. on Friday and 8:30 p.m. Saturday.

Towne Oak Restaurant, Town and Country Village; JERRY ROSEBLADE organ/piano bar; Tuesday through Saturday, 8:30 p.m. to 1 a.m.

Nightclubs in the Santa Clara Valley that want to be included in the Club Sounds listing should send their entertainment schedule (monthly, if possible) by the Wednesday before the week of publication c/o Cheryl Downey-Laskowitz, Suburban Newspapers, 10950 N. Blaney Ave., Cupertino, 95014.

rock waves

Sex Pistols upset more than music fans

By MILES HURWITZ

THE SEX PISTOLS, the highly touted British punk group, upset a number of people on their American tour with their vulgar image and brash music. Now it seems the tour must have upset the band in return, as the group appears to be crumbling. Immediately following the tour, lead singer Johnny Rotten entered the hospital because of a drug overdose, and bassist Sid Vicious quit the band due to differences over "musical tastes." The remaining two members quickly began auditioning new players.

At a backstage party following the Pistols performance at Winterland in San Francisco, Jan. 14 (the final date of the tour), the English musicians posed briefly for some vulture-like photographers, then disappeared while one of the warm-up acts, local punk group The Avengers, threw beer, wrestled, and rough-housed to the delight of the eager photogs. A number of the local critics backstage commented that the Sex Pistols were exciting, but the Avengers were better. Their new independently released single, "We are the one," offers credence to that notion.

ZEPPELIN DISASTER CONTINUES . . . Last July, a controversy erupted when three employees of Bill Graham Presents claimed they were beaten by Led Zeppelin drummer John Bonham and two employees of the band backstage at an Oakland Coliseum Day-on-the-Green concert. Recently, the three Graham employees rejected an out-of-court settlement offered by the British heavy-metal rock group.

The agreement stipulated that in return for dropping assault charges and a $2 million civil suit and signing a letter authored by Zeppelin's lawyers, the three Graham employees would each receive $500 with another $36,000 to be disbursed through some sort of "trust account."

Graham and his employees were infuriated by portions of the letter which, if signed, would leave them contradicting their original statements made at the time of the incident. In addition, according to Graham, the payment of $500 directly to his workers with the trust fund set up for the remainder of the settlement was an attempt by the Zeppelin party to downplay the controversy. Graham claimed that Zeppelin attorneys would display the relatively small $500 checks to the press as evidence of the unimportance of the incident.

Graham also took offense to a recent article in Creem magazine in which Led Zeppelin guitarist Jimmy Page referred to alleged heavy-handed crowd control techniques employed by Graham employees. While Graham was being interviewed on KSAN radio, San Francisco, he unabashedly called Page a "liar."

SLOWDANCING, ORIENTAL STYLE: Boz Scaggs, just back from a Carribbean vacation, had just two weeks to rehearse with his band to ready himself for a tour of Japan. Unfortunately, his rehearsals were interrupted when he had to fly home to San Francisco to take care of his wife, Carmella, who suddenly took ill. Carmella is doing better now and by the time you read this, Scaggs should be performing in the Far East.

EARTH DISC: The Jefferson Starship's new album is set for release in early February. The record, titled "Earth," has gotten unanimously excellent reports from all sources that have been fortunate enough to get an early listening. RCA, the distributor for the Starship's company, Grunt Records, is planning on sales of over 5 million copies. The band's last record, Spitfire, did a near 3 million.

PRODUCT PRESSURE: Both Steve Miller and David Bromberg are receiving pressure from their respective record companies to finish their new projects. Miller is in Seattle working out of his home studio. Bromberg is at Fantasy studios mixing tapes of his live performances.

MARTIN-MANIA: Steve Martin, heard that one of his early fans, David Allen of the Boarding House, was hard up for cash to run his club. As Martin played the Boarding House long before he became the comedian with rock-star status, he offered to repay the support he had received from Allen by playing the Boarding House for free. The benefit, two shows on Monday, Jan. 30, at $10 a head, sold out in less than an hour. Those lucky "ramblin' kind of guys" that got tickets will be present at a very special show, as Martin will be recording material for his next album. Afficionados of Martin's humor know that his last album, Let's Get Small, was also recorded at the Boarding House.

SUNNYVALE COMMUNITY PLAYERS
present Eugene O'Neill's classic comedy
"AH, WILDERNESS!"
"In the production of it by the Sunnyvale Community Players that opened at the Community Center Theater, director Donna Breed has touched those places with an expert, sensitive hand. And luckily, she has found a cast that can follow her lead, and rise to her example, and then soar off magnificently on its own." *(Palo Alto Times)*
Feb. 3-4-10-11 8:30 pm Feb. 5 2:30 pm, 7:30 pm
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550 E. Remington Ave., Sunnyvale

Home show opens Feb. 2

The third annual "Home Restoration and Remodeling Show," largest of its type ever held, is set for the San Jose Convention Center Feb. 2 through 5.

The show will include countless exhibits showing the newest ideas and innovations designed for the "do it yourselfer" as well as numerous seminars, solar panels and clinics with some of the west coast's foremost home experts.

"Do It Yourself" clinics will include information on ceiling tile installation, wood floor tiles, storm windows, fireplaces, cultured stone uses, kitchen counter tops, paint stripping, wallpapering and groove paneling.

Seminars will include discussions concerning home improvement loans, bath remodeling, restoration versus remodeling, color coordination and energy conservation.

Another highlight will be a major panel discussion on solar energy.

Free continuous cartoons will be offered for children and door prizes are planned.

The show will be open to the public on Thursday and Friday from 2 till 9 p.m., Saturday from 10 a.m. till 9 p.m. and on Sunday from 10 a.m. till 8 p.m. Tickets are set at $2.75, with children 16 and under free.

Teachers, groups dominate America IX

By MARGO MORRIS

"AMERICA IX: The San Jose Exhibition" is now showing at the San Jose Museum of Art. Many members of San Jose's somewhat scattered art community have enthusiastically greeted the exhibit. They regard this final segment of the American Series Project as a tribute to San Jose art and artists — a celebration of ourselves.

Not surprisingly, the exhibit has something for everybody. But "America IX" most precisely celebrates artists who teach at San Jose State University and at community colleges in the San Jose area.

Some of the most prominent contemporary artists in the country are represented in the exhibit. Nationally acclaimed sculptors Fletcher Benton and John Battenberg (both SJSU art professors) each present museum visitors with the best of their most recent work in the Main Gallery.

Benton's "Folded Circle" series is especially enjoyable to study since it expresses a departure from the type of kinetic sculpture he has exhibited in the past.

BATTENBERG, probably the most familiar artist to San Jose viewers, is represented by several very sensual, life-size cast female figures (nearly all of which have been exhibited widely in the Bay Area).

Many other artists who teach in the San Jose area have a wide variety of paintings, watercolors, drawings and graphics on view in the First National Bank Room on the main floor of the museum. Such very popular artist-teachers as Eric Oback, John DeVincenzi and Tony May are included in this highly diverse segment of the exhibit.

Upstairs in the FMC Gallery, the San Jose Art League, the Santa Clara Watercolor Society and the San Jose Print Shop present a selection of paintings and graphics reflecting the diverse artistic attitudes of each group.

Very few individual artists are included in this gallery. Most are associated with a particular art group.

Jeanne Aurel Schneider's mixed media portrait is a most dramatic and compelling painting worthy of note from this collection.

In Gallery 5, the museum has surrendered a large space to Works, a newly formed artists' cooperative. The installation of pieces by Works is cleverly designed but its conspicious inclusion in the exhibit is a big-hearted gesture on the part of the museum staff.

IN FACT, the museum's eagerness to give equal time to certain specific elements in the art community has resulted in a major problem for the show. The process by which artists were selected to be represented in the exhibit appears to be a bit heavy-handed on the part of the museum staff. Perhaps exhibits of this scope and kind are impossible to select equitably.

Granted, the task of fairly representing the artists in our sprawled-out city is a prodigious one. Credit must be given to the museum staff for making the attempt, even though the attempt appears a bit half-hearted. Perhaps the show could have been more representative of the many excellent artists in the area if it were juried.

"America IX" is interesting — even exciting. But it also reflects the subtle and not so subtle pressures which are brought upon a museum by the community it serves. Of course, this is not the first nor will it be the last time that politics plays a hefty role in museum show planning and selection.

Indeed, when one leaves this exhibit, even the most loyal museum devotee might wistfully yearn for those halcyon days when art was not caught in the clutches of college curricula — when artists didn't teach or join clubs and all their strokes were on canvas.

The exhibit will continue through Feb. 12. Museum hours are Tuesday through Saturday, 10 a.m. to 4:45 p.m., Sunday from noon until 4 p.m.

Spirit of black preacher stars in Foothill musical

THE SPIRIT OF THE most enduring sermons of the black preacher will be dramatized by the Vibrations Dance and Theater Company in a new musical production of "God's Trombones" Friday through Sunday, Feb. 3-5, at 8 p.m. Friday and Saturday and at 6 p.m. Sunday in the Foothill College Theater.

Opal Brown will direct the production, which will be the first of several Foothill programs marking national Black History Month.

Written by James Weldon Johnson in 1927, "God's Trombones" is based on seven of the most common black folk sermons, re-written in verse and set to spirituals and other classical black music. Johnson, who also wrote "Autobiography of an Ex-Colored Man" and other works, was among the most famous figures of the Harlem Renaissance period of black history.

Charmaine Crowell and Charles Lampkin will star in the Foothill production. Lampkin is well known for more than twenty-five years of acting in movies, on television, and on the legitimate stage. Last year he appeared with George C. Scott in "Islands in the Stream" and previously in "The Great While Hope," "The Man," "Toys in the Attic," and more than 30 other films. Artist-in-residence at the University of Santa Clara, Lampkin also has performed on Barnaby Jones, Sanford Arms, The Rookies, and Streets of San Francisco, and played the NAACP attorney in "Attack on Terror," a movie for television about the killing of FBI agents by the Ku Klux Klan.

Lampkin was "discovered" for his first movie in 1951 by writer Arch Oboler as he was dramatizing a scene from "God's Trombones" live on TV in Los Angeles. Lampkin knew James Weldon Johnson and continues a friendship with his widow Grace Nail Johnson to this day.

CROWELL IS BEST known for her one-woman portrayal of Sojourner Truth, "Ain't I A Woman," which toured various colleges and theaters last year and was shown four times on KQED-TV. She also has performed at the Julian Theater in San Francisco, the Berkeley Community Theater, and the Mark Taper Forum in Los Angeles, where she appeared in "Story Theater."

Along with Opal Brown, she co-founded the Institute of Afro-American Arts and Culture in San Jose, which sponsors the Vibrations Dance and Theater Company.

Bobbie Wynn, Rose Rushin, and Marvin Walker of the Vibrations Company also will be given major performances in "God's Trombones." Wynn also will be assistant director and choreographer for the Foothill production and Rushin will be musical director.

Several supporting acting roles will be played by Foothill students.

According to director Brown: "'God's Trombones' captures the spirit of the black church experience — both the beauty and the suffering — through the preacher's voice as it was and as it continues today."

LIKE TROMBONES, AUTHOR James Weldon Johnson said preachers were "instruments possessing above all others the power to express the wide and varied range of emotions encompassed by the human voice — and with greater amplitude."

Tickets for "God's Trombones" are available through the Foothill College Box Office, open from 10 a.m.-4 p.m. weekdays on the Los Altos Hills campus, directly off Highway 280 and El Monte Road.

"God's Trombones" will be sponsored by the Associated Students of Foothill College, Progressive Black Student Alliance, and Foothill Office of Black Affairs.

"THE SWEET-SINNING women of Babylon," played by Sabrina Nichols (left) and Bobbie Wynn, tempt "the prodigal son," played by Bob Norwood, in dramatization of a typical preacher's sermon in "God's Trombones." The musical runs Feb. 3-5 in the Foothill College Theater.

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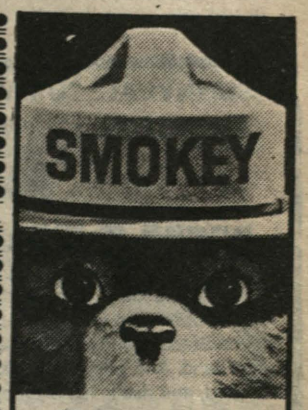

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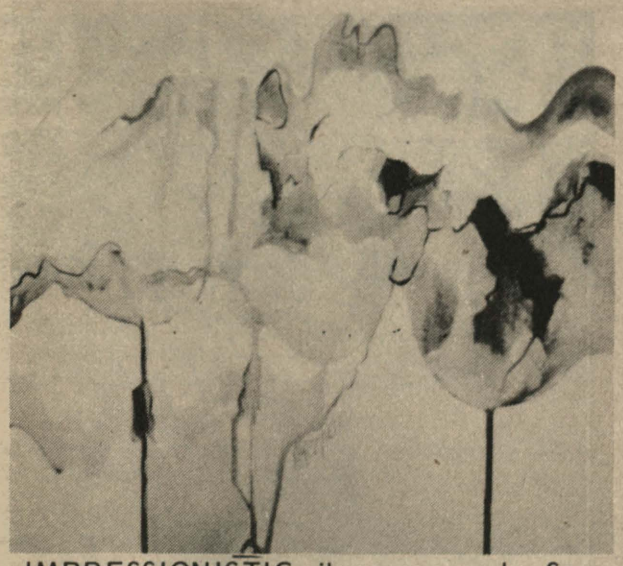
at the galleries



IMPRESSIONISTIC oils on canvas by San Jose artist Karen Akerlund are now on exhibit at the Sun Gallery, Vallco Village, corner of Wolfe and Homestead roads, in Cupertino.

Cupertino, Los Gatos, Saratoga

EL GATITO GALLERY, 123 W. Main Street, Los Gatos: Daily except Monday, 11 a.m. to 5 p.m. — Lyn Harpman Dreyer, enamelist, will be exhibiting copper enamel painting and unique metal sculptures incorporating brass, aluminum, steel, and copper enamelled shapes through February.

EUPHRAT GALLERY, De Anza College, Cupertino: Monday through Friday, 11 a.m. to 4 p.m.; Wednesday and Thursday, 7 to 9 p.m.; Saturday, 10 a.m. to 3 p.m. — February 16 through March 10, the show exhibits 50 non-art objects from the lives of 50 artists. Bay Area artists show "ready-mades" in the tradition of Marcel Duchamp. Reception for the aritsts and the public will be held February 16, 7:30 to 9:30 p.m.

FRAMECOMPANY GRAPHICS GALLERY, 354 Village Lane, Los Gatos: Tuesday through Saturday, 10 a.m. to 4 p.m. — "The Sun Show," poster and original graphics through February.

GROUP 21 GALLERY, 100 West Main Street, Los Gatos: Daily 11 a.m. to 5 p.m. — "The American West," photographs by Charles Cramer through February. Reception for artist, February 5, 2 to 4 p.m.

MONTALVO CENTER FOR THE ARTS, Saratoga: Tuesday through Sunday, 1 to 4 p.m. — Through February 26, Ron Lee and Jan Denson, mixed media; Ann Lamborn, fiber. Reception February 4, 4 to 6 p.m. No charge weekdays, $.25, weekends.

Campbell, San Jose, Santa Clara

CENTER FOR THE PERFORMING ARTS, San Jose: weekdays 9 to 5 and during shows on weekends — February 3 to March 2, Chinese brush paintings by Anne L.D. Leong.

CHABOT GALLERIES, 2420 The PruneYard, Campbell: Monday, Tuesday, Wednesday, and Saturday, 10 a.m. to 5:30 p.m.; Thursday and Friday, 10 a.m. to 9 p.m.; Sunday, noon to 5 — Through February, signed and numbered original prints of Miro, Chagall and Leroy Neiman.

THE DAISY PATCH, 1383 Lincoln Avenue, San Jose: Monday through Saturday, 10 a.m. to 5:30 p.m. — Seascapes, landscapes and florals by Susan Saso, through February.

DE SAISSET ART GALLERY AND MUSEUM, University of Santa Clara: Tuesday through Friday, 10 a.m. to 5 p.m.; Saturday and Sunday, 1 to 5 p.m. — Photographer Hella Hammid exhibits a collection of 30 prints entitled "Metamorphoses." Running concurrently is an exhibit of Michele Cascella's oils and watercolors. Both shows through February 19.

AGES, 810 Town and Country Village, San Jose: Monday through Saturday, 10 a.m. to 5 p.m. — Beginning February 4, an exhibition and sale of original art nouveau works of art on paper including graphics and drawings of A. Mucha, E. Aman-Jean, P. Berthon, G. deFeure, L. Rhead, T. Steinlen and other important artists of this period.

MUDFLAT REFUGE GALLERY, 906 Elizabeth Street, Alviso — Paintings, drawings, watercolors, wood sculpture by area artists and craftspeople through February.

ROSICRUCIAN EGYPTIAN MUSEUM, Rosicrucian Park, Santa Clara — Paintings by Alex Dzigurski through February 26.

SAN JOSE CITY COLLEGE ART GALLERY, 2100 Moorpark Avenue, San Jose: Monday through Friday, 11 a.m. to 4 p.m.; Tuesday and Wednesday, 6 to 9 p.m. — Opening February 8, 7:30 p.m., "Balloons" will be the theme of the show, expressed through Luis Gutierrez intensive use of color and abstract form. February 8 through 24.

SAN JOSE HISTORICAL MUSEUM, 635 Phelan Avenue, San Jose — February 1 through March 31, "Photographing the Frontier," a special exhibit developed for the Bicentennial by the Smithsonian Institution Traveling Exhibition Service.

SAN JOSE MUSEUM OF ART, 110 S. Market Street, San Jose: Tuesday through Saturday, 10 a.m. to 4:30 p.m.; Sunday, noon to 4 p.m. — All galleries: America IX: The San Jose Exhibition focuses on current work by artists of this community, to February 12. Paul L. Davies Gallery: African Masks from the collection of Robert H. Lowie Museum of Anthropology, University of California, Berkeley, the last half of February. Gallery III, "Pictures of a Floating World" Japanese Ukiyo-e woodblock prints of the Edo period from the Sue Dirksen Collection, February 17 to March 30. Main Gallery: Paintings by Keith Boyle, February 15 through March 30.

SARATOGA CONTEMPORARY ARTISTS GALLERY, El Paseo de Saratoga, 2nd floor, San Jose: Monday through Wednesday, 10 a.m. to 6 p.m.; Thursday and Friday, 10 a.m. to 9 p.m.; Saturday, 10 a.m. to 5:30 p.m.; Sunday, noon to 5 p.m. — Vivian Phillips, acrylics, February 1 through 12; Mary Guild, oils, "Down to the Sea," February 13 through 26; Clark Gussin, realist painter, February 27 through March 12.

UNION GALLERY, Student Union, San Jose State University, San Jose: Monday through Friday, 10:30 a.m. to 4 p.m.; Wednesday and Thursday, 6 to 8 p.m. — February 13 through March 10, a show of the graphic and tactile bookworks of Rebis Press and Performing Arts Co.

VENTANA GALLERY, 224 El Paseo de Saratoga, San Jose: Tuesday through Saturday, 10 a.m. to 5 p.m.; Thursday and Friday to 9 p.m.; Sunday, noon to 4 p.m. — Bronze sculptures by Nettie Tays Campbell, through March.

WORKS, 248 Auzerais Avenue, San Jose: Tuesday through Saturday, noon to 4 p.m. — "AKA: also known as "a survey of artists using aliases, alter egos or assumed identities. Includes the work from 13 artists who assume identities in one way or another, February 14 through March 10. Reception February 14, 8 to 10 p.m.

Los Altos, Palo Alto, Mountain View, Sunnyvale

EXPRESSIONS, INC., 275 Main Street, Los Altos: Monday through Saturday, 9:30 to 4:30 p.m. — February 1 to 7, Carter Smith, hand dyed silk wall hangings; February 8 to 14, oil paintings by Patricia Hayes; February 15 to 21, dried arrangements by Patricia Casterson; February 22-28, functional stoneware and wall sculpture by Virginia Lockyer.

HUBERT H. SEMANS LIBRARY, Foothill College, Los Altos Hills — Black student art show and exhibit of African sculpture and textiles gathered by students and community residents at the 2nd World Black and African Festival of Arts and Culture in Nigeria, February 1 to 25. Reception February 2, 1 p.m., Toyon room of Foothill Campus Center.

"PHOTOGRAPHING the Frontier," a special exhibit developed for the Bicentennial by the Smithsonian Institution Traveling Exhibition Service, is being featured at the San Jose Historical Museum Feb. 1 through March 31. Containing more than 100 rare and mostly unpublished photographs on 40 large panels, the exhibit depicts virtually every facet of frontier existence in the American Southwest and Northwest during the period circa 1860 to 1915.

GALLERY HOUSE, 538 Ramona Street, Palo Alto: Mondays through Saturdays, 11 a.m. to 5 p.m. — "Dialogue", comprised of ceramics by Judith Lange and Monoprints by Dolly Johnson.

GALLERY 9, 143 Main Street, Los Altos: Tuesday through Saturday, noon to 5 p.m. — figure Drawings of Penny Sevison through February 28. Reception February 2, 7 to 9 p.m.

INTERNATIONAL FINE ARTS GALLERY, Old Mill Specialty Center #210, Mountain View: Tuesday through Saturday, 10 a.m. to 9:30 p.m.; Sunday, 12 to 6 p.m.; Monday, 11 a.m. to 6 p.m. — Oils by Rothschild, Jacobs, Vardan, Van Noorden, Bellini; watercolors by Coletti, Doyer; etchings by Kashihir, Figura; oriental brush paintings by Mei Sulloway; photograph by Alex Nodopaka, through February.

LESCAUT, 220 State Street, Los Altos: Tuesday through Saturday, 11 a.m. to 5 p.m. — Watercolors by Cecine Bunn; etchings by Helen and Debbie Kunic, through February.

On our cover

MONACO MONTE-CARLO is the title of the color lithograph poster by Alphonse Mucha on our cover. This and other original Art Nouveau works on paper will be shown and sold at the Ages Fine Arts starting Feb. 4 The gallery is the Town and Country shopping center in San Jose.

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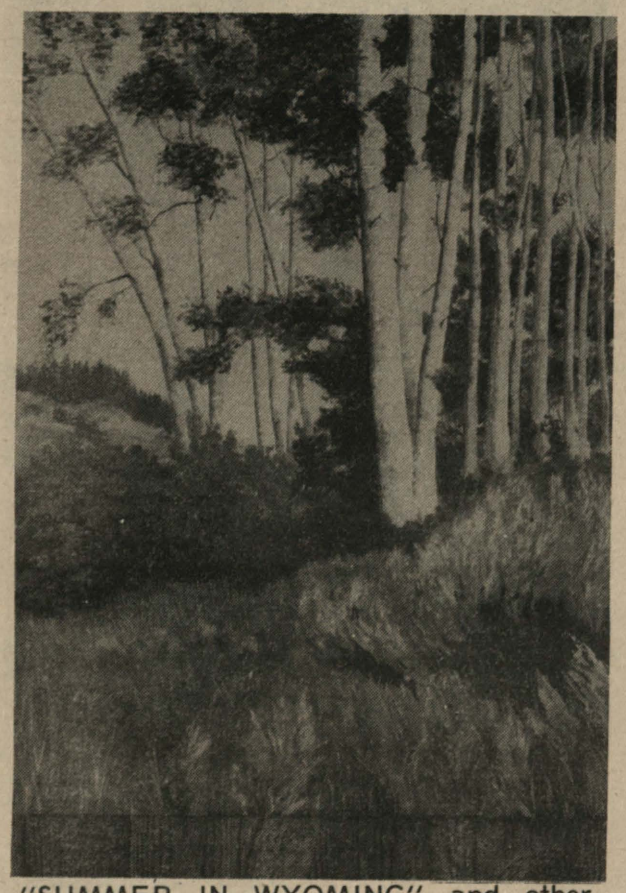
Representation by San Jose Art League, Santa Clara Valley Water Color Society, Works Gallery and San Jose Print Workshop
Feb. 15-March 30
Keith Boyle: Paintings 1965-1977
Tues.-Sat. 10:00-4:30, Sun. 12:00-4:00
Closed Mon. Admission Free

calendar

Copy for calendar listing should be received by the Wednesday before publication date; send it to Wilma Albrecht, S.N.P.I., P.O. Box 368, Cupertino, CA., 95014.



"SUMMER IN WYOMING" and other paintings of the Jackson Lake and Yellowstone areas by Vivian Phillips will be featured at the Saratoga Contemporary Artists Gallery at El Paseo de Saratoga through Feb. 12.

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Theater

"HOW TO SUCCEED IN BUSINESS WITHOUT REALLY TRYING" — Presented by Palo Alto Light Opera, Spangenberg Theater, Gunn High School, Palo Alto, February 2, 3, and 4, 8:30 p.m.; February 5, 2 p.m. Tickets: $3.50, general; $2.50, students and seniors, for reservations call 329-2623.

"BORN YESTERDAY" — Actors Repertory Theater, 249 S. Second Street, San Jose, Friday and Saturday night through February 25, 8 p.m. For ticket information call 266-0466.

"THE BUGS BUNNY FOLLIES" — San Jose Center for the Performing Arts, through February 2, for ticket information call 277-5277.

AN EVENING OF PERFORMANCE ART — Presented every Saturday by Penny Plain Theater, Eulipia Art Studio, 374 South First, San Jose. Admission: $2. For further information call 293-0177.

"VOLPONE" — Presented by the Palo Alto Players, Palo Alto Community Theater, 1305 Middlefield Road, February 3, 4, 10, 11 at 8:30 p.m. Tickets: $3.60 general; $4, opening night, $2.10 youth and senior citizens, for reservations call 329-2623, Tuesday through Saturday, 1:30 to 6 p.m.

"THE STAR SPANGLED GIRL" — Santa Clara Arena Theater, 3091 El Camino Real, Thursday, Friday and Saturday through February 18, 8 p.m. Tickets: adults, $3.50; children, $2.50, for reservations call 296-SCAT.

"AH, WILDERNESS" — A Eugene O'Neill comedy, Sunnyvale Community Players, Performing Arts Center, 550 E. Remington Avenue, February 3, 4, 10 and 11, 8:30 p.m.; Feburary 5, 2:30 p.m.; February 5, 7:30 p.m. Tickets: $4, general; $3, students and seniors. For reservations call box office, 733-6611, Tuesday and Wednesday 3 to 5 p.m.; Thursday to Saturday, 4 to 8 p.m.

"SOUND OF MUSIC" — Presented by The West Valley Light Opera Association, Saratoga Civic Theater, 13777 Fruitvale Avenue, Saratoga, Friday and Saturday through February 11, 8:30 p.m., Thursay evening, February 9, 8 p.m. Tickets: Friday and Saturday nights, $4; Feburary 9, $3; for reservations call 248-8240, 358-1896.

FRED JEFFERSON and Susan Thompson portray the young lovers Richard Miller and Muriel McComber in the Sunnyvale Community Players' production of Eugene O'Neill's nostalgic comedy "Ah, Wilderness!" Directed by Donna Breed, the drama will continue weekends through Feb. 11 in the Performing Arts Center, 550 E. Remington Ave.

"SLIPPERY WHEN WET" or "FROSTY" — Gaslighter Theater, 400 E. Campbell Avenue, Campbell, through March, 8:30 p.m., Friday and Saturday. For reservations call 378-9721.

"DAISEY'S DILEMMA" — The Opry House of San Jose, 21350 Almaden Road, San Jose, Friday, 8:30 p.m., and Saturday, 7:30 p.m. and 10:30 p.m. For reservations call 268-2492.

"ABSENCE OF A CELLO" — King Dodo Playhouse, 12378 Sunnyvale-Saratoga Road, Saratoga, February 4, 8:30 p.m. Tickets: $4.50, for reservations call 266-6060.

"THE GIRL IN THE FREUDIAN SLIP" — King Dodo playhouse, 12378 Sunnyvale-Saratoga Road, Saratoga Road, Saratoga, February 3, 8:30 p.m. Tickets: $4.50, for reservations call 266-6060.

S.C. Symphony sets concerts

THREE WELL-KNOWN and popular masterworks comprise the program for the second pair of concerts performed this season by the Santa Clara Valley Symphony Orchestra.

The first concert will be held at the Santa Clara Community Center, 969 Kiely Blvd., at 8 p.m. Friday, Feb. 3. The program will be repeated at the West Valley College Theater, Saratoga, at 3 p.m. Sunday, Feb. 5. The concerts will be presented by the Santa Clara Cultural Society and Associates and the Los Gatos-Saratoga Symphony Society respectively. Admission is free.

Weber's familiar overture to the opera, Euryanthe, will open the program. A pioneer in the romantic movement in opera, Weber forecast the musical drama format that was later perfected by Richard Wagner.

The first four stirring, nationalistic Slovanic Dances by Dvorak will lend a Bohemian spirit to the program. The third work to be performed will be the comic Lieutenant Kije Suite by Prokofieff. Originally written as a movie scenario, it was later adapted as concert program music.

The orchestra, formerly the Los Gatos-Saratoga Symphony, is currently in its 16th season, still under the direction of its original conductor, John O'Neill.

Youth Theater

"DRACULA" — The Montalvo Theater, Saratoga, February 3, 4, 10, 11, 17 and 18, 8:30 p.m. Tickets: $3.50, general; $5, opening night, for reservations call 249-8330.

"THE PRICE" — California Actors Theater, Old Town, Los Gatos, Tuesdays through Sundays, February 3 to 26. Tickets: $4.75 to $8.75, available at box office, 354-6057 which is open from noon on performance days and at San Jose Box Office, 246-1160, Macy's, and all major ticket outlets.

MARCEL MARCEAU — Civic Auditorium, San Jose, February 7, 8 p.m. Tickets: $9 and $7.50, available at San Jose Box Office, 246-1160; Macy's and all major ticket outlets.

"CRIME ON GOAT ISLAND" — Fess Parker Studio Theater, University of Santa Clara, February 3, 4, 7, 9, 10, 11, 8 p.m.; February 5, 7 p.m. For ticket information call 984-4015.

CATERPILLAR PUPPETTERS — "Hearts and Flowers," February 4, 10:30 and 11:30 a.m., Sunnyvale Performing Arts Center. Reservations recommended. Call or visit the box office, 733-6611 Tuesday through Wednesday, 3 to 5 p.m.; Thursday through Saturday, 4 to 8 p.m.

"BARON BOLLIGREW" — California Actors Theater, Old Town, Los Gatos, February 4, 11 a.m., 1:30 p.m.. Tickets: $2, $3, and $4, for reservations call 354-6057.

calendar

Music

YEHUDI AND HEPHZIBAH MENUHIM CONCERT — San Jose Center for the Performing Arts, February 3, 8 p.m. Tickets available at the San Jose Box Office, 246-1160; Macy's Peninsula Box Office and all major ticket outlets.

CLEVELAND QUARTET — Dinkelspiel Auditorium, Stanford University, February 3 and 7, 8 p.m.; February 5, 2:30 p.m. Tickets: $6, available at Tresidder Ticket Office, 497-4317.

DOC WATSON — Country music, February 3, 8 p.m., Flint Center, De Anza College, Cupertino. Tickets: $5.50, $4.50 and $3.50, available at the Flint Center box office and Ticketron outlets.

STANFORD STUDIO JAZZ BAND — Dinkelspiel Auditorium, Stanford University, February 4, 8 p.m., free.

SANTA CLARA VALLEY SYMPHONY ORCHESTRA — Santa Clara Community Center, 969 Kiely Boulevard, February 3, 8 p.m.; West Valley College Theater, Saratoga, February 5, 3 p.m. Free.

UNIVERSITY OF REDLANDS CONCERT CHOIR — Emil R. Buchser High School, 3000 Benton Street, Santa Clara, February 1, 8 p.m.

RENAISSANCE AND BAROQUE MUSIC — February 4, 1 p.m., First United Methodist Church, Hamilton and Webster, Palo Alto, free.

Dance

"GOD'S TROMBONES" — The spirit of the voice of the Black preacher and his sermons are set to music by the Vibrations Dance and Theater Company, February 3 through 5, 8 p.m., Foothill College Theater. Tickets: $3, genera; $2.50, students and seniors.

Films

"THE MAGIC ROAD: KYOTO TO TOKYO" — Armchair Traveler film-lecture, Flint Center, De Anza College, Cupertino, February 5, 7:30 p.m. Tickets: $2.50, general; $1.50, students and senior citizens from the Flint Center Box Office. At the door, $3, general; $2, students and seniors.

"DUCK SOUP" — Marx Brothers, February 3, 7 and 9:30 p.m., Forum Building, room 1, De Anza College, Cupertino, Admission, $1.

"THE GOLDWYN FOLLIES" and "CALLING ALL GIRLS" — Room A-11, De Anza College, Cupertino, February 1, 8:30 p.m. Seminar Lecture Series, registration fee, $2.

IN A SCENE from "Crime on Goat Island" are Christianne Hauber and Douglas Sebern with Vilma Silva. The drama will open Feb. 3 in the Fess Parker Studio Theater at the University of Santa Clara, with repeat performances scheduled for 8 p.m. on Feb. 4, 7, 9, 10 and 11, and at 7 p.m. on Feb. 5. For information, call 984-4015.

Special Events

PAN AFRICAN FEAST — Feburary 1, 7 p.m., Campus Center, Foothill College, Los Altos Hills. Dinner and entertainment to mark the beginning of Black History Month with African and Afro-American food, keynote speaker, and entertainment by the Palo Alto High School District's Black Choir and other groups. Free.

FLEA MARKET — Parking Lot A, De Anza College, Cupertino, 8 a.m. to 4 p.m., February 4.

HOME RESTORATION AND REMODELING SHOW — San Jose Convention Center, Park and Market Streets, February 2-5; Thursday and Friday, 2 to 9 p.m.; Saturday, 10 a.m. to 9 p.m.; Sunday, 10 a.m. to 8 p.m. "Do-it-yourself" clinics; 10 seminars; over 100 exhibits. Admission $2.75, children under 17 free.

ANTIQUE SHOW AND SALE — Healy Hall, St. Christopher's Church, Booksin and Curtner Avenues, San Jose, February 3 and 4, 12 to 9 p.m.; February 5, 12 to 6 p.m. Furniture, crystal, silver as well as other collectors items will be on sale. Homemade jams, jellies and baked goods; boutique will feature gift items, plants and handmade articles; home style lunches and dinners will be available.

SENIOR CITIZENS DAY — San Jose Flea Market, 12000 Berryessa Road, San Jose. Half price food, door prizes, a grand prize (portable television set) and a dixieland band. Any car with a senior citizen will be allowed free parking. Buses from county transit route #62 will be making a stop at the main entrance for the day.

Lectures

CONTEMPORARY ART SCENE — The Saratoga Contemporary Artists guest speaker, Jane James, will show slides and lecture about the contemporary art scene as she saw it in New York, Los Angeles and the Bay Area, February 6, 7:30 p.m., community center of the El Paseo de Saratoga shopping center, Saratoga and Campbell Avenues, Saratoga. Free.

"EXPRESSING YOUR HIGHER SELF — February 3, 8 p.m., Room 3, Forum Building, De Anza College, Cupertino. Dr. Jack H. Holland, sponsored by Seeker's Quest. Tickets: $3.50 at the door.

on the mall

This is a service of MARQUEE to acquaint our readers to the free entertainment and other attractions at the various shopping centers in our valley. Listings may be called in to Wilma Albrecht, 255-7500 by noon, the Thursday before publication.

CHERRY CHASE SHOPPING CENTER
El Camino and Bernardo, Sunnyvale:

Antique Trade Fair — Show and sale of antiques and collectibles, 10 a.m. to 5 p.m., February 5.

EL PASEO DE SARATOGA SHOPPING CENTER
Lawrence Expressway and Saratoga Avenue, San Jose:

Patti Henderson — Traditional folk singer performing contemporary and original folk music, February 5, 1 to 3 p.m., Fountain courtyard.

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Young flutist wins award

Flutist Sally Gibbons of Palo Alto is the 1978 winner of the Nova Vista Symphony's Young Artist Award. The 17-year-old Gibbons, a junior at Palo Alto High School, is the daughter of Dr. and Mrs. James Gibbons.

Gibbons competed with local area musicians in the December competition sponsored by Nova Vista Symphony, a community orchestra sponsored by the Foothill-De Anza Community College District Office of Community Services. She will perform the Concerto in G Major for flute and orchestra by Carl Stamitz with the Nova Vista Symphony on March 8 and will receive a $100 cash prize.

Gibbons began her study of the flute in 1969 with Barbara Levine.

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cb sender

Athletes monitor the waves for relaxation

By MICHAEL J. McCORMACK
(KDY-9134)

THE OTHER DAY I had occasion to talk with the man whom everyone involved in professional football, and especially those involved with the Chicago Bears, calls "the wonderfaul Walter Payton."

Besides finding out that this amazing running back is quite a gentleman, I discovered that he is an avid CBer as well.

Payton, whose handle is "the Mississippi Maniac," has been involved with CB for about two years. He caught the CB bug in his home town of Columbia, Miss., from his brother, who now plays for the Detroit Lions.

Payton says he uses his in-dash rig (call letters KEV-8770) mostly when travelling to and from the stadium in Chicago. "I'd never be without one on these expressways," he says. I suppose that even pro ball players can feel a little lost in Chicago's traffic.

But if metro traffic causes Walter to shake a bit on his way to "work" most fans would never know it once he steps on the field.

TO PERFORM the way Payton does week after week demands a great deal from a ball player, both in terms of physical endurance and mental stress.

To escape from the rigors of athletics, Payton relies on his CB and his hundreds of "good buddies" on the air to relax him. Since he never reveals his identity on the air, he can just be himself and get to know people without the pressure of "stardom" on him.

Payton, who is an outgoing guy and likes to meet people, often tries to set up meetings with those he has come to know over the CB airwaves. "They're usually a little stunned when they find out it's Walter Payton they've been talking to," he says with a smile.

HE AGREES WITH other sports figures who are also CBers that it is easier for an athlete to really "get into" CBing because they are used to the team spirit and comraderie of the playing field. Forming quick friendships with people who have a common interest comes naturally to them.

Payton is aware of the many other athletes who use CB radio, which seems to be the "in" pastime for the pros.

"Anybody who is anybody is into CB," Payton says. Other members of the Bears use CB slang in their conversations, both on and off the field. That probably confuses the opposition at times, who must think they're calling secret plays.

But there are many on opposing ball clubs, men such as Conrad Dobler of the St. Louis Cardinals, who are also CBers. "I'd rather talk to Conrad on the CB than confront him on the field," Payton says.

BESIDES USING CB to relax, Payton says his radio is also a great emergency device, especially during Chicago's blizzard-like winters. "Being without a CB here in the winter is like being without a coat," he advises. Payton also encourages his wife to rely on CB in case of car trouble on the road.

Misconduct on the air bothers Payton, but he says that CB's good points outweigh its drawbacks. He says he is a strong supporter of CB because it shows the basic goodness and unity of people.

"There should be more state and government support of CB," Payton says. "It's really a good thing."

If you have any questions about CBs or CBing, write Mike McCormack, P.O. Box 1702, Columbia, Mo., 65201.

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